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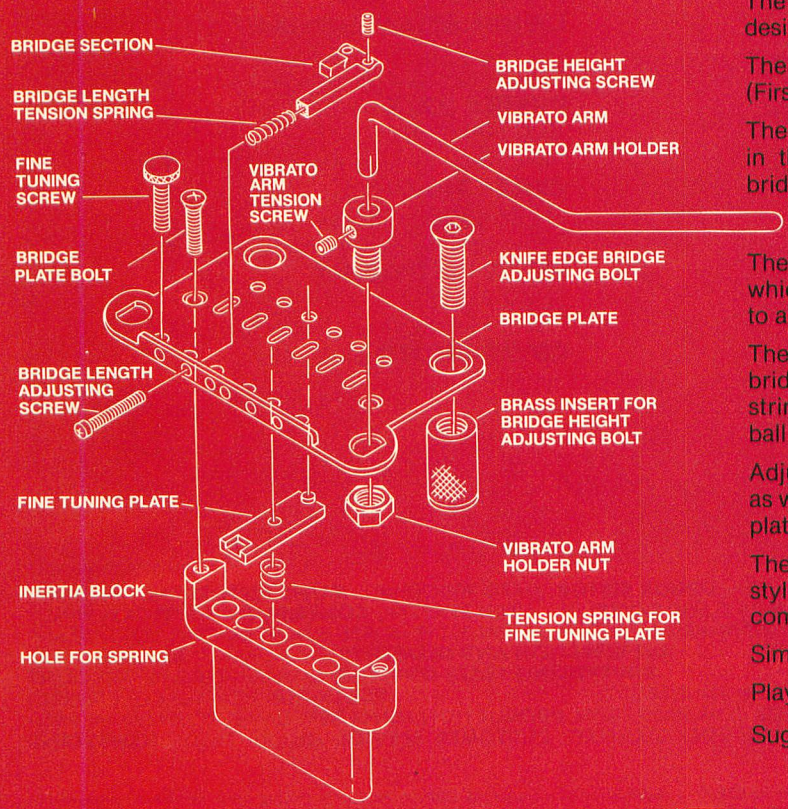

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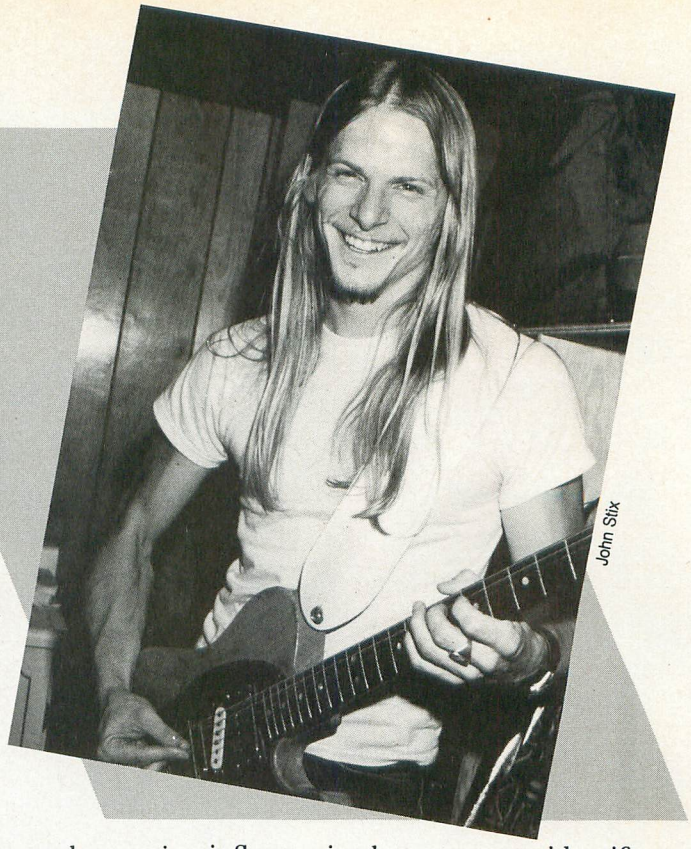
John Stix

(Former leader of the Dregs, Steve Morse is one of the most celebrated guitarists in the world. Currently he heads the Steve Morse Band, and farms his own land in Georgia.)

MY FIRST MUSIC THEory teacher told me that the definition of style was a repetition of ideas that you alone are associated with. All of the famous guitarists I've met or read about, who have easily identified styles, are concerned about everyone literally copying them. But on the other hand, they must have started off at some point by copying other people's solos. Imitation is the greatest form of flattery, and it's not a bad thing to do, up to a point. But there comes a time when you want to transfer literal influence to creative influence.

Literal influences are those guitarists whose parts and solos you literally learn note for note. My literal influences were Hendrix, Clapton, Page, Beck, Betts, Duane Allman and John McLaughlin. Creative influence is when you try to identify the essence of what attracts you to that particular player. The question becomes what is it about this guy that makes me want to sit down and learn every note? Here are some

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examples of guitarists who I consider myself influenced by, without ever actually playing their licks in a solo.

Pat Metheny has made a big impression on me. The first influence I get from him is his sheer creative ability. He will try anything that he likes without worrying about what other people think. Both he and John McLaughlin strike me as being very strong in their convictions. Since music is more than just licks, that's a musical influence. Metheny's melodic approach is another influence on me. His left hand is totally free. He doesn't jump positions like most people do. He'll throw his left hand up and down the fingerboard and follow a line all the way down one string.

Hearing Albert Lee live completely blew me away. He can play great country licks, but he makes it sound funky too. Lesser-known guitarist Randall Dollohan can get a similar feel as well. It's attractive to me to try and get that same feel without having to copy their licks. They showed me a different way to do what I've been trying to do, and made me want to try harder.

I appreciate the power Eddie Van Halen gets out of a very smooth fast flurry of notes in a totally rock 'n' roll setting. Before Eddie, the most common flurry that you would hear in rock was the same thing over and over again. He seems to flurry in a totally unlimited way. I've always worried about how it felt to an audience to have huge numbers of notes coming at them at certain climactic moments. Eddie reinforced my belief that well planned flurries of notes just add to the effect. His rhythm is also very well-balanced. You don't have to steal his licks to see that, just simply note that what is happening works, and in a very commercial setting.

Allan Holdsworth will do anything fingering-wise and sound-wise to make his chords sound good. He has control of his left hand to where he can actually articulate the sound of other instruments on his guitar.

Jeff Beck was a literal influence for me. I copied some of his licks at one time or another. Now he is the essence of melodic rock blues playing. He uses space in a rock setting in almost the opposite way to Van Halen. Beck will leave a little breath, wait and hit one note. But that one note will be just right. The timing of his fills is also excellent. Here is somebody who can play sparingly, surprise you, and get more out of it as a result.

Steve Howe was an inspiration for me on the classical guitar. I was fooling around with it, but took it more seriously when I heard someone else who was accomplished at both rock and classical. Howe put a prod under me in that way.

Eric Johnson showed me that you can play some of the best guitar licks around and still take a long time to get known. He reminds me that it takes patience and determination to make it by your own rules.

Combining the influential elements of the players I've just mentioned has helped me to develop my own style. It's how I learn from other players without copying their licks. Remember copying licks is fine for getting your vocabulary down, but you do yourself a disservice if you don't try to find your own voice. ■

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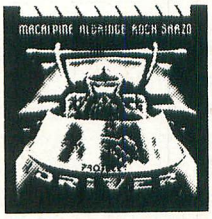

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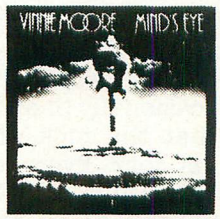

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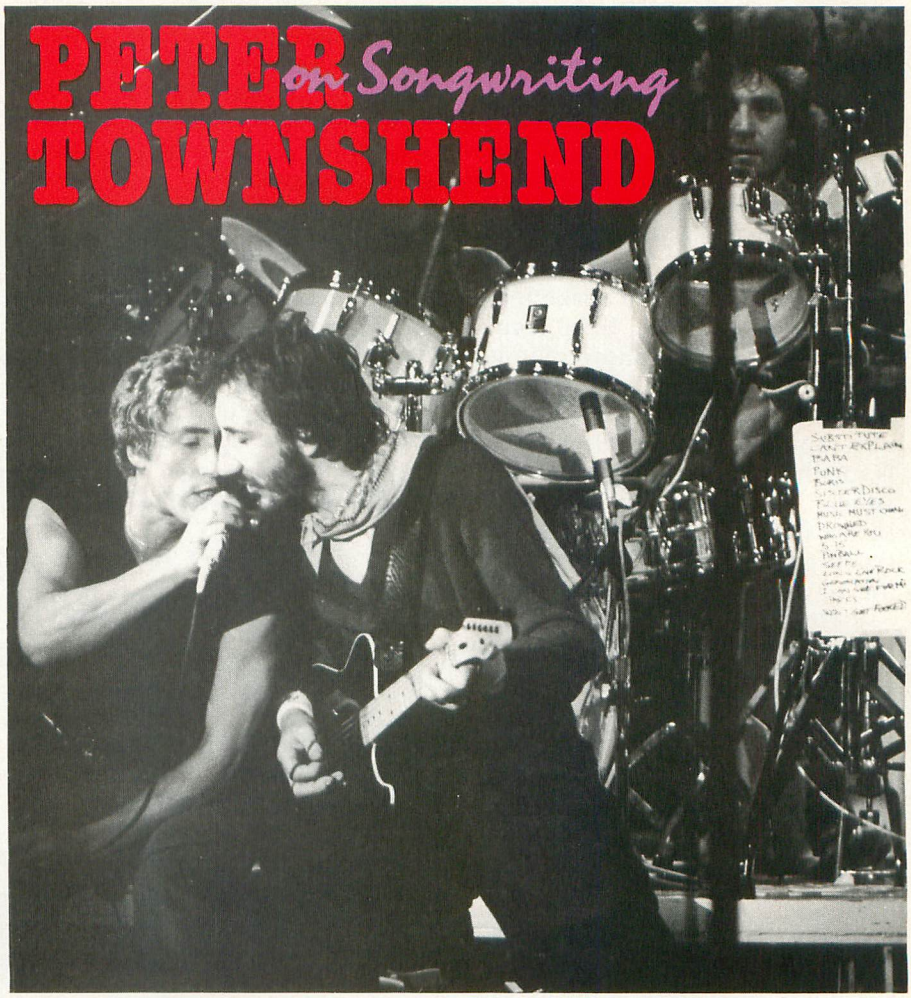
On the Mount Rushmore of rock 'n' roll songwriting reputations, Peter Townshend's prominent proboscis is undoubtedly the closest thing to heaven. As the voice of the Who for so many years, he never let the petty restrictions of the form get in the way of grand art or a great time. Even as he aged gracefully past the third grade reading level needed to chart just about any rock song, he took his audience with him, introducing them to concepts as fine as any advanced by guitar and pen. "I'm really starting to get bored with adolescence and writing about it," he told me. "I'm getting bored with kids. I don't feel at all ill-at-ease where I am. I don't feel I'm suffering from maturity. A lot of people walk around acting like adults. I mean, you can be free or you can act stupidly, but you can still be dignified. And you can still be within the law sometimes."

Surely Pete will reconsider. But if he doesn't, we'll still have *My Generation, Substitute, Magic Bus, Pictures of Lily, Won't Get Fooled Again* and hundreds of others to look to in our old age. For that we have—ironically—Pete's old record company to thank. "At first we were into rhythm 'n' blues, but when we auditioned for EMI they felt we needed original material. So it never really occurred to me to write; it was more EMI's idea. Actually I'm deeply indebted to them."

PETER TOWNSHEND *on Songwriting*



Interview by Bruce Pollock

I remember very clearly when *My Generation* came out, with the words 'I hope I die before I get old,' I kept on being asked, Do you really mean that? If you're working in five years what will you think? And I said, No way am I still going to be doing anything in five years. I really believed that I was going to be dead. There was that huge atomic crisis over Cuba, and I remember in England going to school one day knowing that the world was going to be blown to bits. And in college a lot of people were walking around like normal and occasionally one person would say, What the fuck are we doing all this for? Everybody was so resigned to it; they knew there was going to be an atomic war. That was the kind of consciousness at the time. A lot of people have forgotten about it, but I remember the feeling, and it lasted for quite a number of years.

BEGINNINGS

Almost from the first time I put pen to paper I was a successful writer. *Can't Explain* got into the British charts. It was kind of a lift off the feeling the Kinks had in *You Really Got Me.* I really like Ray Davies. His stuff is a bit heavily nostalgic, but he's still one of my favorite writers. The words to *Can't Explain* were in a way kind of moon/June, but I thought later, Yeah, it's got nothing to do with love at all. It's got to do with a whole lot of other things. But that was only in retrospect. I discovered then that I had this ability to just sit down and scribble things out and think that I was writing consciously. But the real meaning was coming from somewhere else that I had absolutely no control over. I suppose I was surprised by how obviously observant I was, without ever really being conscious of it.

Anyway, Anyhow, Anywhere was the second song I wrote. It was modified a bit by Roger Daltrey. Those two songs I wrote while I was living in complete squalor, getting stoned every night and listening to Jimmy Reed records. Anyway. Anyhow. Anywhere. Those were just three words I wrote on a piece of paper. You know how you used to do that when you were stoned out of your head? You look at it the next day and say, What the fuck was I talking about? Those three words were what I wrote to describe the way Charlie Parker plays. So that became the title for our next single—which was required the statutory two weeks after the release of the first one. I knocked the song out and it was much more of a conscious thing. I already looked back at *Can't Explain* and I started to think: This one's gonna be about a punk kid.

OPERAS

I had a lot of people say I

shouldn't touch the opera form. My argument then was that I wasn't really touching opera at all. Rock opera was a Kit Lambert phrase, a managerial term. I mean, it was his idea to do the mini-opera on the **Quick One** album (**Happy Jack** in the States). He often used to fantasize about doing something on a grand scale. He was always pushing me to do greater things. With **Tommy** I actually forced myself to do it by announcing things to people up front. I talked about it at incredible length to Jann Wenner in a long, long article in Rolling Stone before I'd even finished writing it. I said so much that it just had to be finished. I did the same with **Quadrophenia.** It's a peculiar working process. But sometimes you can gauge your own enthusiasm that way. It could be genuine enthusiasm and involvement, or it could be an infatuation with an idea. So you can work it out by seeing how well you sell it to somebody else. If you sell it really well you know that you're behind it.

But I often pretend to everybody that I know what I'm doing when a lot of the time I really don't. I seem to think I do, but I don't really, until things come together. I've got a studio in my house where I write, and I have to shut myself up in this room and work, draw all the loose ends together. I think **Tommy** really came out too soon. There's so much I would change now, but we had to stop working on it. We were sick of it. The last part was very rushed. Both **Tommy** and **Quadrophenia** haven't got properly conceived endings, because they were never properly conceived up front. They were allowed to happen—in as spontaneous and easy a way, I hope, as a Buster Keaton two-reeler. Rather than something that was scripted, and made to happen, it was allowed to happen. And if you didn't have an ending you didn't really care about it. You just had everybody walk off into the sunset.

REPUTATION

About a year after I started, Kit Lambert began announcing to everyone that he thought I was a genius. I mean, I produced a fantastic amount of demos. I holed up in my flat with two tape machines, writing consistently. So even if I wasn't getting written about as a great writer, Kit Lambert was telling me I was a great writer and I believed him, because I wanted to believe him. There were other people I respected who liked our music. Mick Jagger really liked it, and said so, which was encouraging. The Beatles really liked **A Quick One.** McCartney was saying that they were in the recording studio—at that time they would have been recording **Sergeant Pepper**—and they heard that album and really liked it and it affected what they were doing.

I was never influenced by the Beatles. I mean, musically they just seem to have such a peculiar method of working. Also, a lot of it was melodic in a way that, although it sounded great when they did it, when you tried to find out what made it tick, and react to it musically, it was very sort of Italian love-songs sort of stuff. How can you be influenced by that? ■

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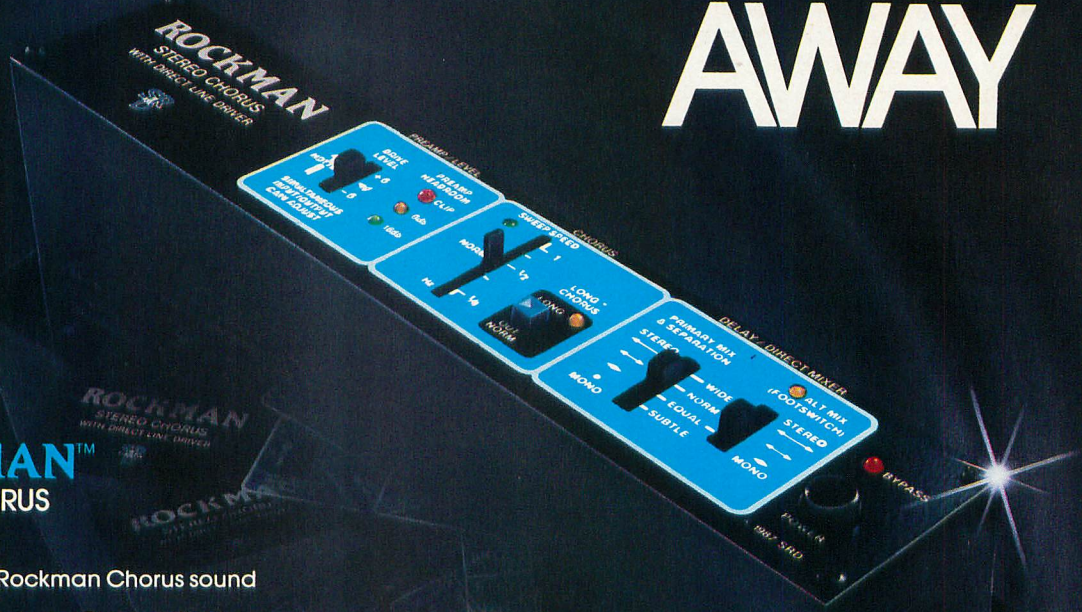

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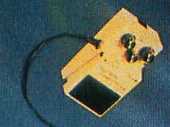

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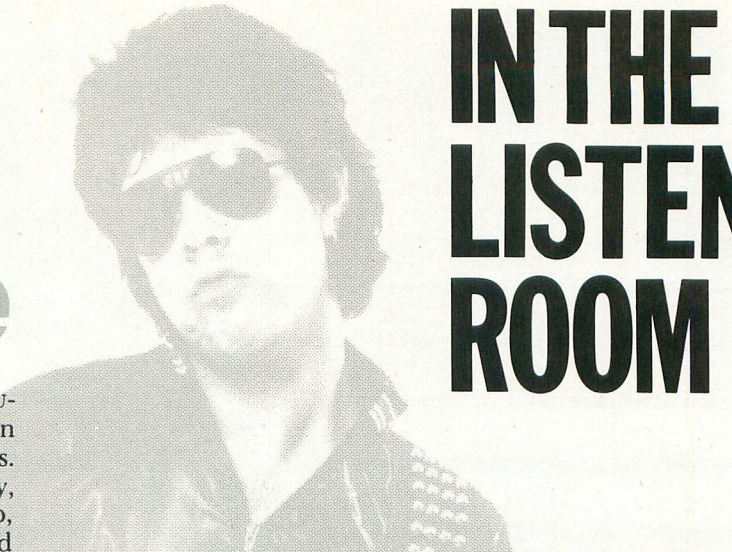
IN THE LISTENING ROOM

Gary Moore



GARY MOORE IS A STAR IN EUrope, a super star in Japan and an unknown in the states. A former member of Thin Lizzy, Colosseum II and Greg Lake's group, Gary is now fronting his own band which includes metalweights Ian Paice (drums), Neil Murray (bass) and Tommy Eyre (keys). His first stateside release, **Corridors of Power,** is one of the best guitar albums to be overlooked this year. To find out more about the guitarist most admired by the axemen of Def Leppard, we met Gary *In The Listening Room.*

1. *Everybody Oughta Make a Change* from **Money and Cigarettes,** by Eric Clapton, Warner Bros. 23773-1

GARY: That's obviously Eric Clapton, but I don't know which album it's from. It's a simple sort of 12 bar country blues format with an extra bar tucked in there. It's pretty typical of the stuff that Eric plays these days. It's done well. I don't know who the bass player is, but every time the resolution comes back to the A, he strikes the third of the chord. He plays B, C and C# instead of the A root, which would have solidified the whole thing. He was playing around the chords too much instead of laying it down a bit more solid. The organ sound was beautiful but very typical. The slide guitar was also very tasteful but very typical. If I look at it from a guitar player's point of view I would say that Eric doesn't play much guitar anymore. But that's his prerogative. When I grew up, I was listening to Eric with John Mayall. Certainly that Bluesbreakers album revolutionized guitar playing. He was a very important figure in the evolution of the guitar. No matter what he's doing now that will always be the case.

2. *Negative Ions* from **Music Spoken Here,** by John McLaughlin, Warner Bros. 23723-1

GARY: Is this Weather Report? It isn't REO or Styx. It's John McLaughlin! I didn't recognize it until the guitar came in. It sounded like Weather Report because of the bass line and the keyboards. There isn't a lot you can say about John McLaughlin. He's just a great player. In the last few years he seems to have gone back to more of a mainstream jazz thing, which is obviously what he feels most at home with. It's nice to see musicians display a bit of honesty and go back to what they're really about, instead of trying to do something just for the sake of selling records. At the same time he was one of the pioneers of the fusion thing. He's a very strong player and a great technician.

It's funny when people call pieces of music songs. To me a song has words. This is music that you listen to and appreciate on a musical level. It's the kind of thing that musicians would probably be more interested in listening to. They can appreciate all the aspects of the playing and how it was put together. This was a very good performance.

3. *Your Love Is in Vain* from **Vandenberg,** by Vandenberg, Atco 90005-1

GARY: I don't know this one, but it wasn't brilliant or anything. I thought it was a normal rock shuffle thing. There was a nice guitar sound, especially on the chords. The harmonies were right and everthing but it was nothing special.

GUITAR: That was a group called Vandenberg.

GARY: I've heard a lot of good things about this group, but that track didn't do it for me.

4. *French Roast* from **Feel the Night,** by Lee Ritenour, Elektra 6E-192

GARY: Is this Santana? Larry Carlton? No, no, it's not. It's Lee Ritenour. He doesn't have the fluidity of Larry Carlton. Larry is the paramount player for that style because he has such a sweet tone and his notes all flow into one another. Lee is a bit too stiff. This had a nice brass arrangement. It's very L.A., let's go to the beach.

5. *Lady Writer* from **Communique,** by Dire Straits, Warner Bros. HS 3330

GARY: I know Dire Straits when I hear them. All the fills here are just right. *Sultans of Swing* is still the prime example of the way Mark plays. He's out there on his own, almost like an 80's Hank Marvin or Peter Green. He's got that pure thing about his playing. It's so uncluttered. Every note he plays is crystal clear. It's great to see someone play like that and have the courage to play without worring about different effects or how to be a heavy metal guitar hero, and yet come across as a musician. He's a very mature player. If you use a sound which is really you, you'll overcome that heavy metal dirge of distortion and shine out as an individual player, which is what Mark Knopfler does. It's also what I hope to do. ■

Musical Selections by John Stix

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Rick Derringer is the composer of Rock and Roll Hoochie Koo, *the producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter. His latest album is* GOOD DIRTY FUN.

Developing the Pinky

The pinky is traditionally the weak link on the left hand. But ideally it can be very useful for smoothness, speed and string bending. Many players do quite well with only three fingers on the fretboard. For them, their pinky just doesn't go where they want it to. But yours will if you work on it and practice with it. Otherwise it can become useless and the real loss is yours.

This month's column is designed to strengthen your little finger and help you to lose your dependency on the first finger. And as long as you have to start using your pinky for something, it might as well be a useful something. The exercise is playing an F major scale in the first three frets, without using your first finger. It's tailored specifically to help you gain extra strength and accuracy in your ring finger and pinky. And it can be done at any level of technique, from the very slowest to the speed merchant. Remember to utilize all the open strings when they come up.

To play the first note, F, start with your second finger on the first fret of the low E string. The next note, G, has your pinky on the third fret of the low E, followed by the open note and string, A. Then play the B flat note with your second finger on the first fret of the A string. C is fingered with your pinky on the third fret of that same string. Then go to the open D string, followed by the E and F notes fingered with your third and fourth fingers on the D string, second and third frets respectively. Next up is the open G and then the same fingering as used on the D string, but this time play the notes on the G, to play A and B Flat. The next note, C, is played by the second finger on the B string first fret. D is then played by the pinky on the third fret of the same string. The last two notes are the open E string and the F on the first fret E string, played by the second finger.

The F major scale played in this fashion is my favorite exercise for the pinky. Not only are you strengthening your finger and getting it to go specifically where you want to go, but the scale also makes musical sense. On top of that you are doing something to help yourself lose the heavy dependency that all guitar players have on the first finger. Hopefully all four fingers of the left hand will be of equal strength. But that doesn't happen just because you want it to. You have to continually work at it. Make up your own exercises that work only with the second, third and fourth fingers on your left hand. It feels awkward at first, but that's why it's good. You're exploring new areas. And that's something that should be a constant for any guitar player. ■

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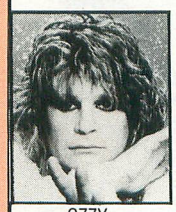

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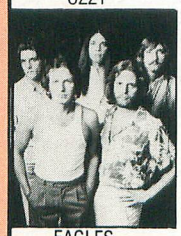

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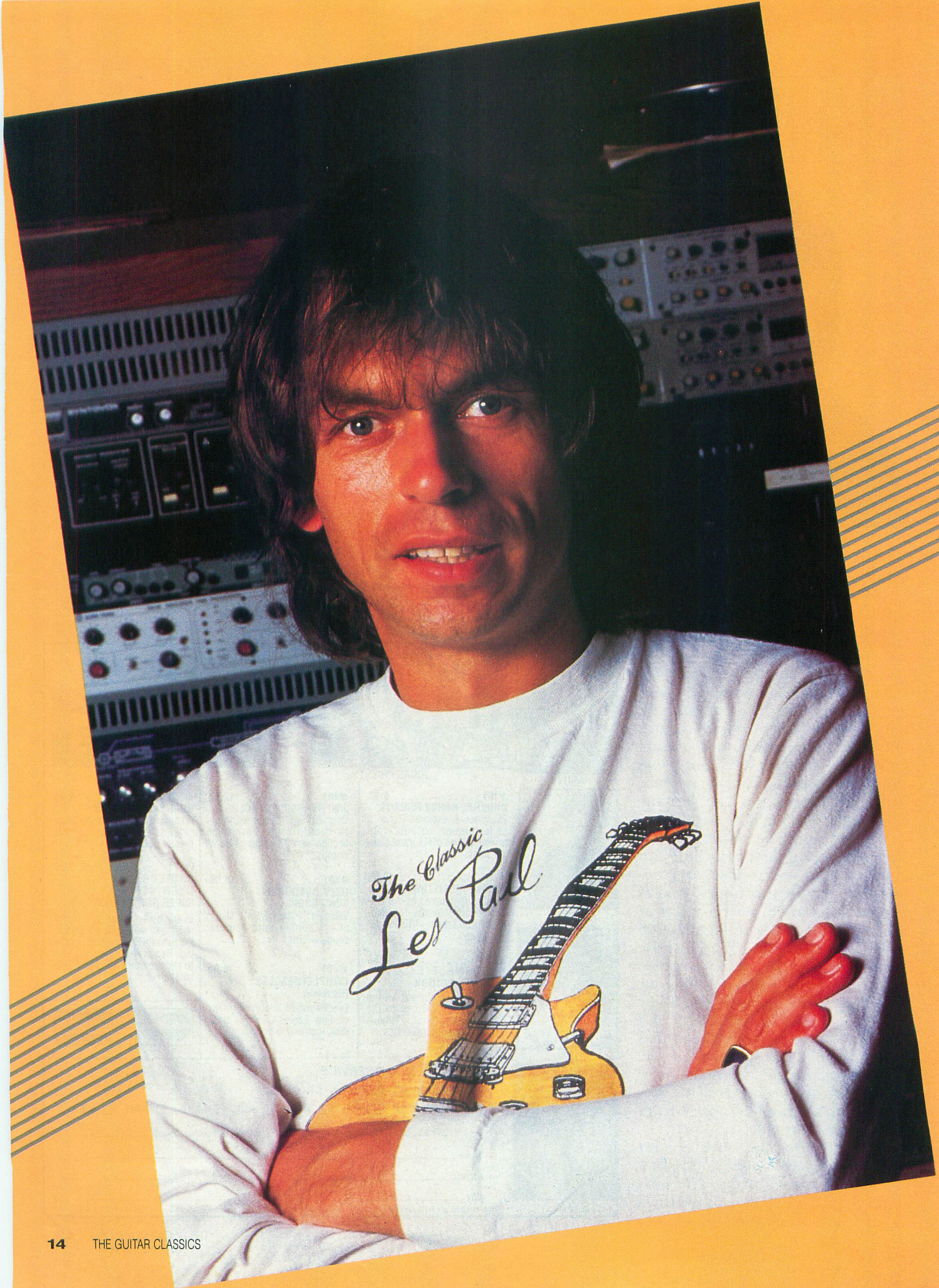
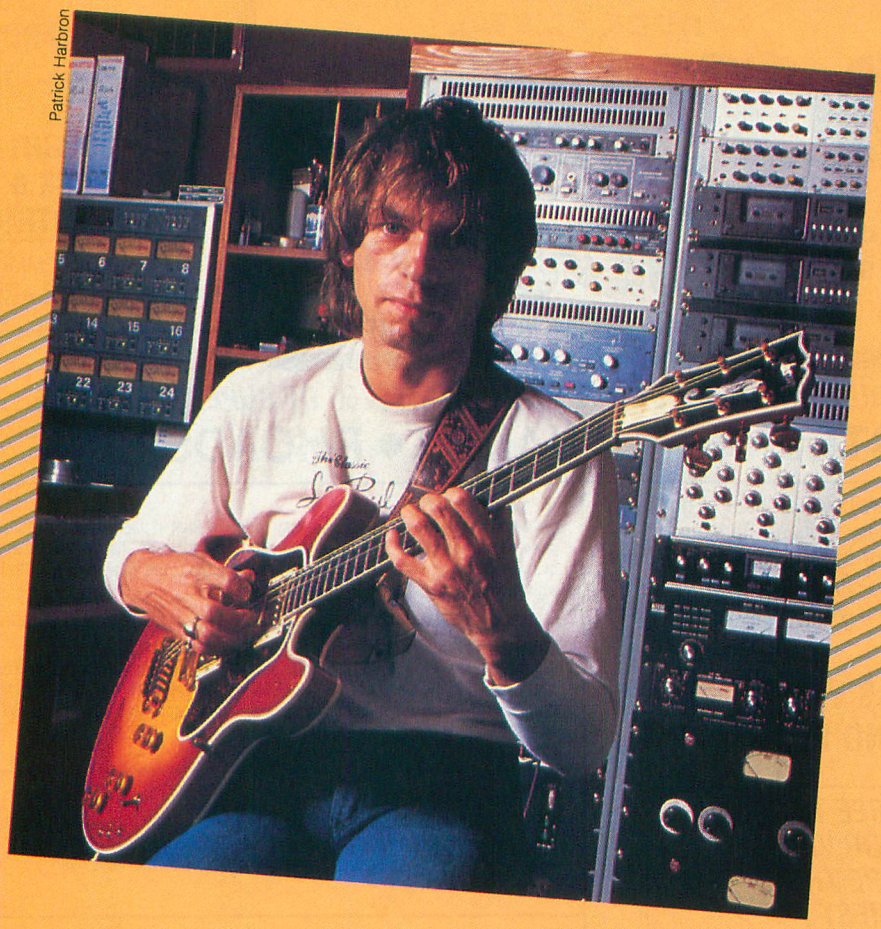

The Classic
Les Paul

Asia's at the top of the charts. Here's Howe.


Patrick Harbron

Steve Howe of Asia

VIRTUOSO OF THE ROCK GUITAR

BY JOHN STIX

IN THE EARLY 70s THE proponents of Britain's Art Rock movement effectively leashed the electricity of rock and dressed it up in a tux. Groups like Yes, King Crimson, Genesis and Emerson, Lake & Palmer traded spontaneity and spunk for precision and musical sophistication. Musically, the mix was adventurous and demanding, too complex for Top 40. But while many critics and fans were shouting bravo, others cried foul. Was this really rock 'n' roll? Weren't these Elizabethan fops just a mite pretentious?

By the mid–70s, devotees of serious experimentation and sustained musicianship were turning their heads away from Art Rock toward the jazz/fusion sounds of Chick Corea, Weather Report and John McLaughlin. But in forming Asia with ex-U.K. and King Crimson bassist, John Wetton, veteran Yes guitarist, Steve Howe, created a virtual All-Star lineup of Progressive Art Rockers. With fellow Yes–man, Geoff Downes, on keyboards, and Carl Palmer, as in Emerson, Lake &, on drums, Asia seemed to many nothing less than a second coming of the Movement. Yet their debut album replaced classicism with a streamlined song structure and lyrics expressly designed for modern radio play. It was a resounding commercial success, Billboard Magazine's Number One album of 1982, causing purists to call it watered down sludge, while rockers made it Top 40.

In Montreal, preparing Asia's second album, **Alpha,** Steve Howe stands aloof and above the battle. He's already earned his stripes and his riches. His place in rock history is assured. With his preference for playing lines through chords, notes that suggest chords rather than the chords themselves, Howe is an architect of sound textures. His style is as unique and distinctive as that of Andy Summers or Eddie Van

continued on page 124

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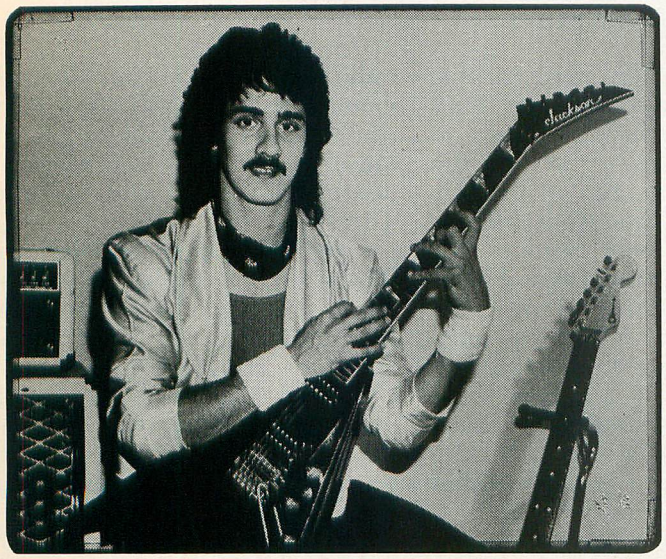

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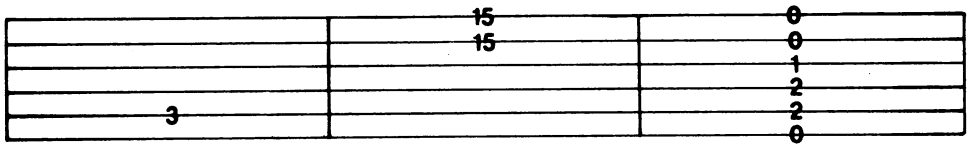
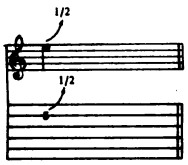
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

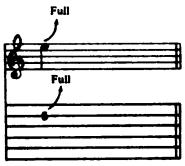


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

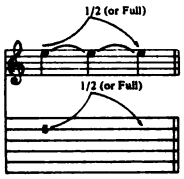
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



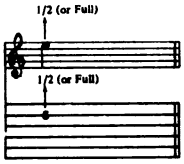
BEND: Strike the note and bend up ½ step (one fret).



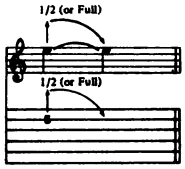
BEND: Strike the note and bend up a whole step (two frets).



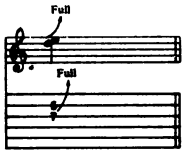
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



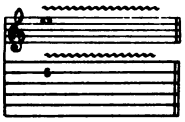
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

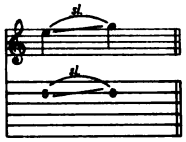


UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

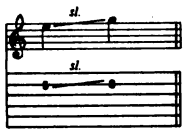


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

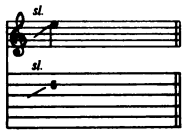
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



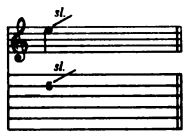
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



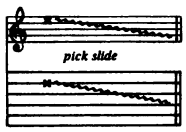
SLIDE: Same as above, except the second note is struck.



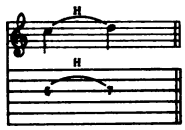
SLIDE: Slide up to the note indicated from a few frets below.



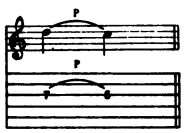
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



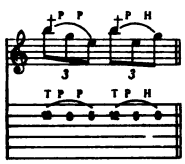
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



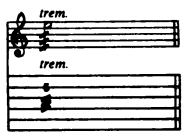
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



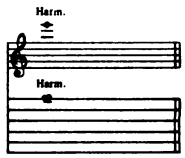
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



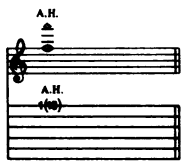
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



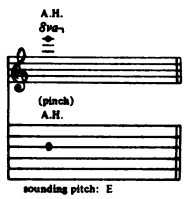
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



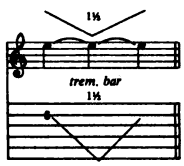
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



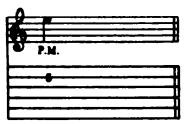
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



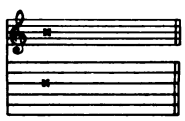
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

PERFORMANCE NOTES

by Andy Aledort

PURPLE HAZE

This Hendrix tune sounded futuristic back in 1967 and continues to influence countless guitarists today. Just the intro of b5's played against the root-note bass figure (Bb's against E's) gives indication of Jimi's desire to expand the boundaries of blues/rock guitar. The intro melody is based on E pentatonic minor (E,G,A,B,D) and is similar to *Electric Ladyland's* "Voodoo Chile (Slight Return)," transcribed in GUITAR, September '87. Jimi's sound is, as usual, produced by a Stratocaster through a 100 watt Marshall, along with a Fuzz Face Distortion pedal, giving the chords a thick, dense sound. For the G and A chords, Jimi plays the sixth-string root notes with his thumb and mutes the fifth string. The two bar riff at the end of each verse was played by two guitars an octave apart on the album, but here it's arranged for one, which is how Jimi played it when performing live.

The guitar solo is based on a combination of E Mixolydian (E,F#,G#,A,B,C#,D) and E Dorian (E,F#,G,A,B,C#,D), and features the use of the Octavia, a device which makes the notes sound one octave higher. This device, crude by today's standards, has a soulful sound all its own; you'll also hear it on "One Rainy Wish" and "Who Knows." Behind the solo is a guitar ad libbing tremolo bar antics, such as striking the D, G, and B strings simultaneously and depressing and releasing the bar randomly. Experiment using single strings or a combination, harmonics, rapid trills from the upper frets to open strings, long swooping drops or fast vibrato, etc. Jimi's use of the bar is a highly developed technique and takes practice to get a handle on.

At the end of the last verse, two guitars are notated; guitar I plays melodic passages in XII position and guitar II plays powerful rhythmic statements, eventually breaking into tremolo bar fills as described above. Guitar I employs an unusual technique, that of vibrating and picking a note simultaneously, making the vibrato sound like it's going on indefinitely. Jimi overdubbed a third guitar at double-speed which is playing unison bends on high E (the same pitch and in the same place on the neck as guitar I). The sound this creates may be the sound Jimi referred to as "cellophane typewriters." I don't know, but it makes sense to me.

HOTEL CALIFORNIA

This late 70's tune features a whopping eight guitars (count 'em), which Joe Walsh and Glenn Frey managed to fit in without making the song sound cluttered. Guitar I is a 12-string acoustic with a capo at the seventh fret. Often when using a capo the chord name used is based on the capo being thought of as the nut, or open position. In this arrangement the chord name used is in terms of the actual pitch, and the names of the open position shapes are shown in parentheses. Guitar II is a six-string acoustic which plays an eight bar counter-melody and is then out for the remainder of the tune. All other guitars are electric; one essentially doubling the bass (guitar III), one strumming muted strings, reinforcing the reggae feel (guitar IV), two playing chord tones in thirds (guitars V and VI), and two more playing a counter-melody in thirds (guitars VII and VIII). It's great the way the Eagles add another guitar or pair of guitars in each subsequent verse, eventually reaching seven separate parts by the middle of the second verse. Try overdubbing all these parts on a 4-or-8-track tape machine for a great lesson in how to build up an arrangement, examining how each single note overdub or harmony overdub relates to the words.

The fills that trade with the vocals during the chorus are based on D major (D,E,F#,G,A,B,C#) during the first chorus and D pentatonic major (D,E,F#,A,B) during the second chorus. All of the lead guitars sound like Les Pauls.

By the time we get to the middle of the third verse, all the guitar parts have been labeled with specific ones repeated, without any guitars shown in notation. Hopefully, you won't be confused figuring out which guitar does what.

The guitar solo is primarily based on B pentatonic minor (B,D,E,F#,A) with the occasional use of other tones to follow the chord movement. The guitar harmonies that are presented during the second half of the solo are all based on thirds and sound great; work them out with another guitar player or overdub them, studying how they fit together and how they relate to the chords.

LIVING AFTER MIDNIGHT

This heavy metal singalong features two guitars doubling the rhythm guitar part for the entire tune, a common practice among heavy metal bands. Pay close attention to the accents and the occasional use of palm muting, along with the variations between strumming the whole chord and just the low strings.

The guitar solo is based on E pentatonic minor (E,G,A,B,D) in bars 1,5, and the second half of 7, and E pentatonic major (E,F#,G#,B,C#) in bars 2-4, and 6. Going back and forth between these two scales is a practice Eric Clapton has gotten a lot of mileage out of, as it is an effective way of using both a minor and major feel during a solo. All the phrases are relatively slow, using eighth notes for the most part, so to make the solo most effective, really dig into the beat, keeping the time as solid as possible.

ROUNDABOUT

The multi-faceted Steve Howe demonstrates his ability to fuse classical, rock, R&B, jazz and blues guitar with brilliant writing and arranging, creating some of the most complex "pop" music ever heard. The well-known intro features chords made up of natural harmonics combined with single-note lines played in a classical style with a bit of syncopated fingerpicking in bars 11 & 12.

During the verse sections, close listening reveals a few rhythm guitars playing slightly different chord voicings; this part has been arranged here for one guitar for simplicity's sake. The other sections of the tune usually feature (on the record) one guitar only.

The section between the organ solo and the guitar solo features two guitars doubling each other an octave apart. These lines are alternately based on G major (G,A,B,C,D,E,F#) and F major (F,G,A,Bb,C,D,E). The following guitar solo begins with G major for Bar 1; and then utilizes G pentatonic minor (G,Bb,C,D,F) for Bars 2-4. After the succeeding organ break, two guitars play lines similar to those before the first solo; but they begin a fifth higher. The

solo which follows this section features a more legato style, using slower lines, this time based on G Mixolydian (G,A,B, C,D,E,F) and G Dorian (G,A,Bb,C,D, E,F). The contrast between the two solos adds a great sense of development to the tune.

For the last verse, Steve doubles the bass line's syncopated 16th note figure, utilizing single notes as opposed to chords during this section. Coda II features two overlapped vocal parts singing opposing syncopations in alternating bars of 4/4 and 3/4 (as if the tune wasn't complicated enough up to this point). Working this tune out with a band would be quite an endeavor, so set your sights on the slightly simpler goal of conquering all the guitar parts, as this will provide a tremendous boost to your muscianship.

CRAZY TRAIN

This tune is probably the most popular tune Randy Rhoads recorded in his short time with Ozzy Osbourne, undoubtedly because of the strength of the guitar lines in each section of the song. From the powerful signature riff in F# minor, to the voice-leading in the rhythm part during the verse, to the "mini-composition" solo, Randy established himself as a star on the rise, forging a style of guitar that many have followed and emulated. Most of the chords used in this song (besides those in the verse section) are "5" chords, made up of root notes and fifths only, often referred to as "power chords" for their solid sound. The notes in parentheses in rhy. fig. 1 are sounded by an overdubbed guitar (all guitar tracks are doubled) but can be added to this voicing. Randy often fills the gaps in Ozzy's vocal part with slight variations on rhy. fig. 1. All of these variations have been included in boxes at the bottom of any given page.

The tour-de-force guitar solo is doubled by a second guitar, which occasionally plays something slightly different; the solo is written here for one guitar, using the more apparent line at those moments of discrepancy. The solo is based primarily on F# pentatonic minor (F#,A,B,C#,E) and F# Aeolian (F#,G#,A,B,C#,D,E). Bars 1-3 feature fretboard tapping utilizing the triads relative to the chord changes, i.e. F#,A,C# (1,b3,5) for the F# minor chord, and F#,A,D (3,5,1) for the D chord.

The lines played here are very fast and a little haphazard at this tempo, so have patience when doping it out. Randy was known for his chops and conquering this solo will prove to be a great chops builder. Most importantly, Randy played with tremendous energy, passion and spontaneity, qualities which all great musicians have at their fingertips and all musicians should strive for.

FREEWAY JAM

Jeff Beck came out of semi-retirement in 1975 to unleash the greatest all-instrumental album by a rock guitarist of all time, *Blow by Blow*, and "Freeway Jam" is arguably the most popular tune from the album. Jeff did another great version of it on his live album with the Jan Hammer group, and Steve Morse made a practice of jamming on it with Steve Howe when he was on tour in 1984. On this basic shuffle in G, Jeff displays his talents to the fullest, building on his blues-based style using natural and artificial harmonics, unusual rhythmic syncopations, and master-touch tremolo bar, all delivered in his succinct manner.

Most of Jeff's lines are based on G pentatonic minor (G,Bb,C,D,F) with occasional passing tones. Pay close attention to Jeff's immaculate phrasing and control, especially with trills, tremolos (trills of an interval greater than a major second), vibrato, etc. *Some of* the tremolo bar antics may be difficult to recreate, so study the recording. This is a great tune to stretch out on with a band. Enjoy.

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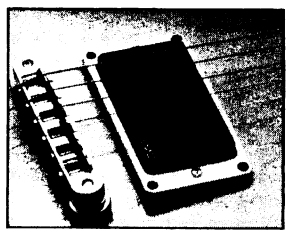

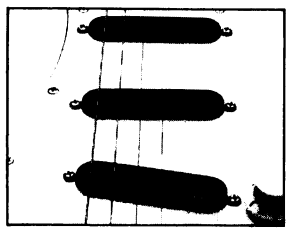

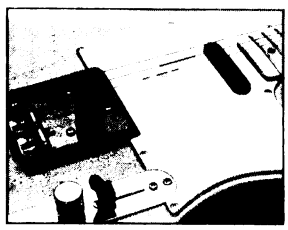

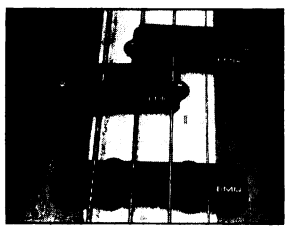

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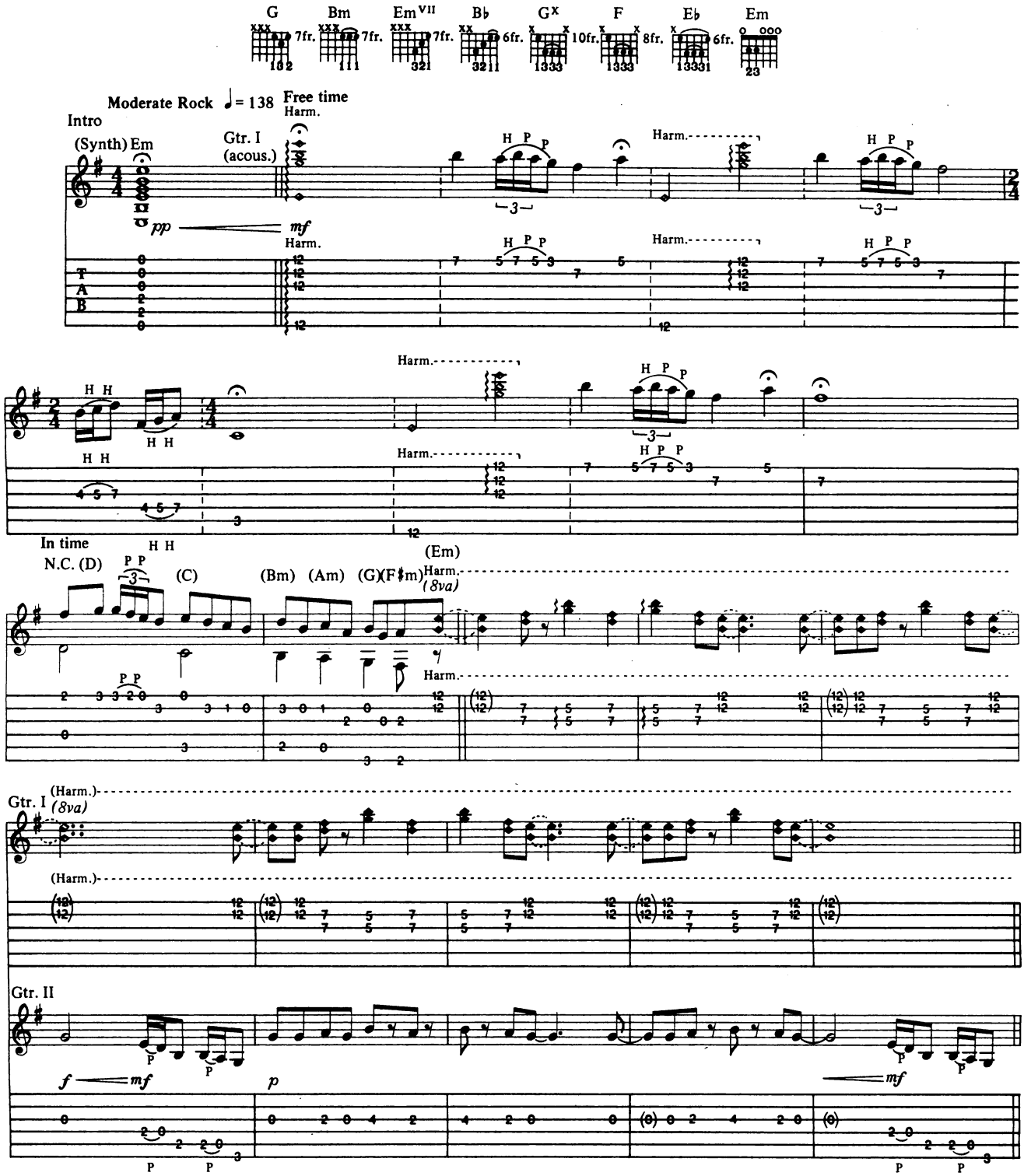
ROUNDABOUT

As Recorded by Yes
(From the album FRAGILE/Atlantic Records)

Words and music by
Jon Anderson and Steve Howe



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1st Verse

N.C. (Em)

I'll be the Round - a - bout, the words will make you out - 'n' - out,

(Harm.)

(8va)

(Harm.)

Am7

I'll spend the day your way; call it

(Harm.)

(8va)

(Harm.)

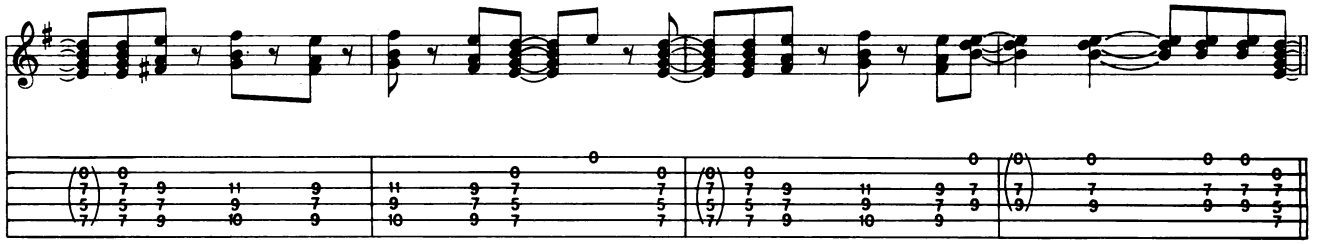
Bm Bm/A Gmaj7 F/G w/Fill 1 Em7

morn - ing driv - ing through the sun and in and out the val - ley.

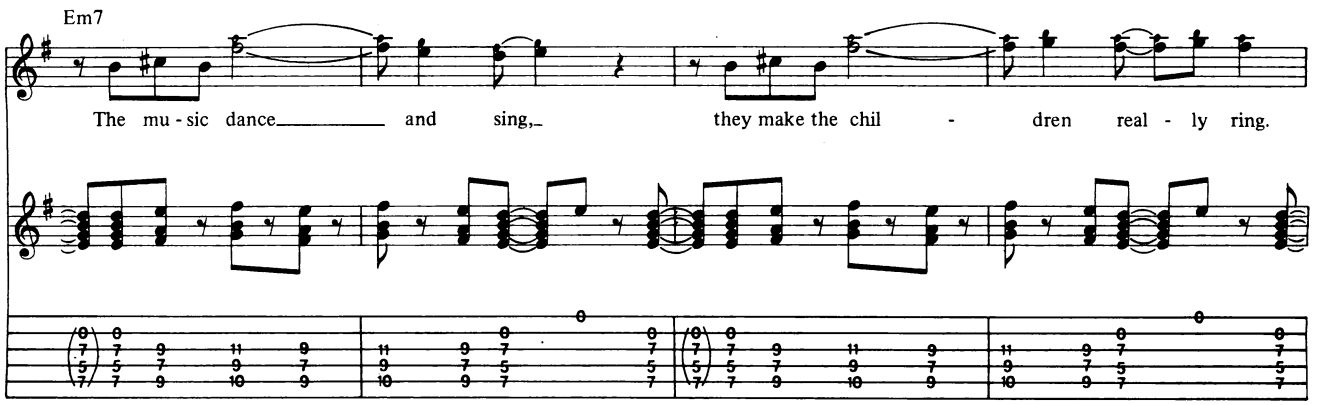
poco rit.

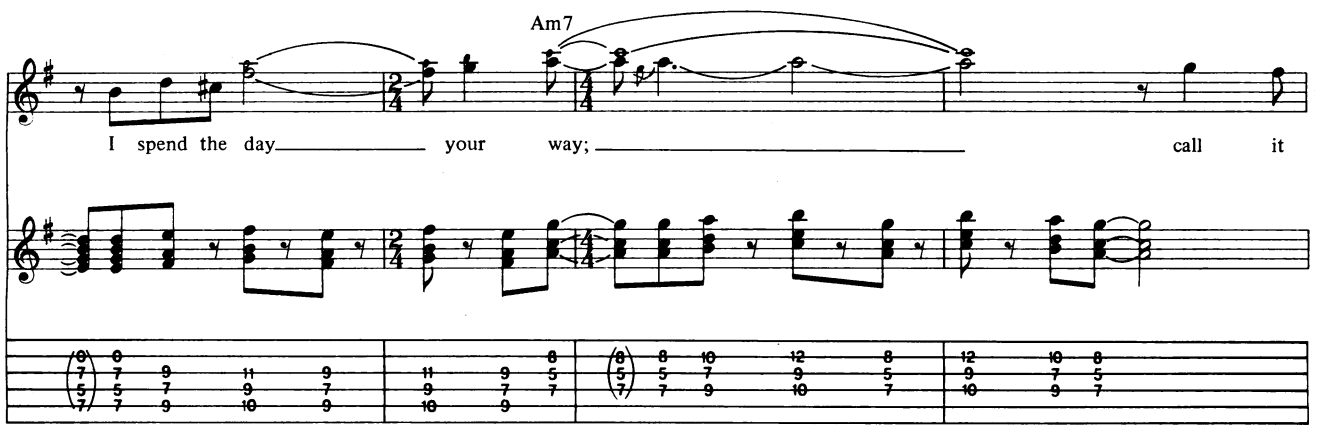
Fill 1
Gtr. II

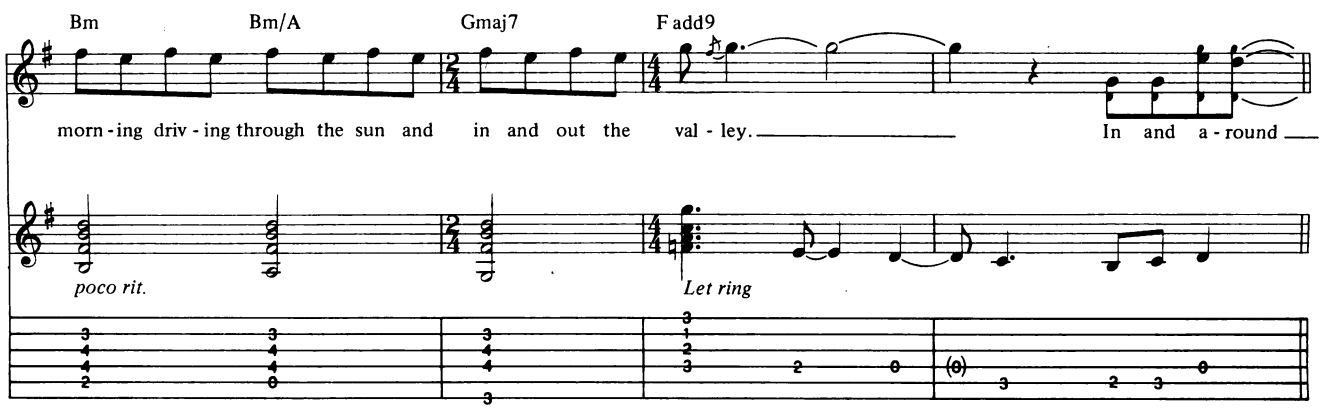
p *mp* *sl.* *sl.*

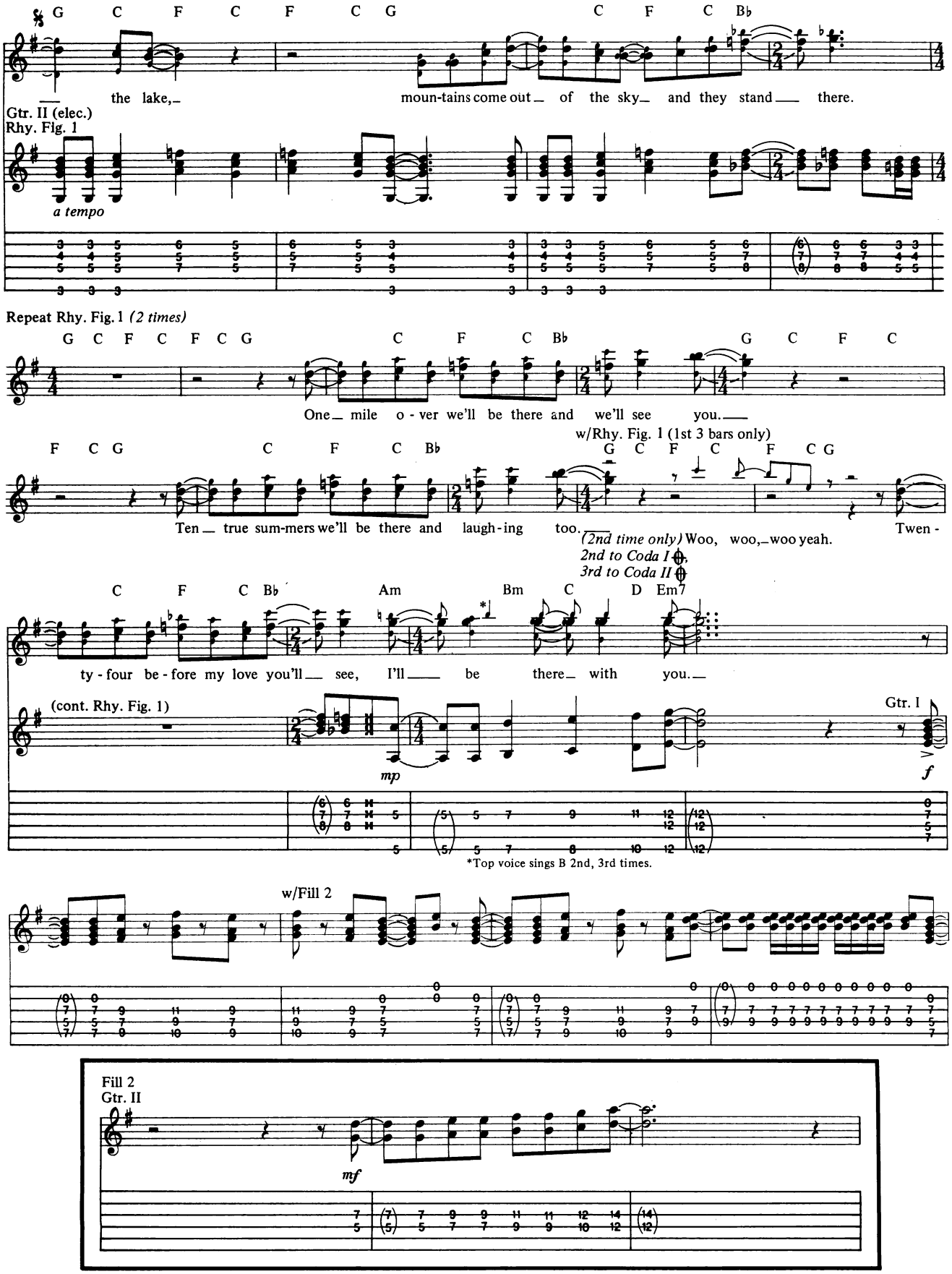


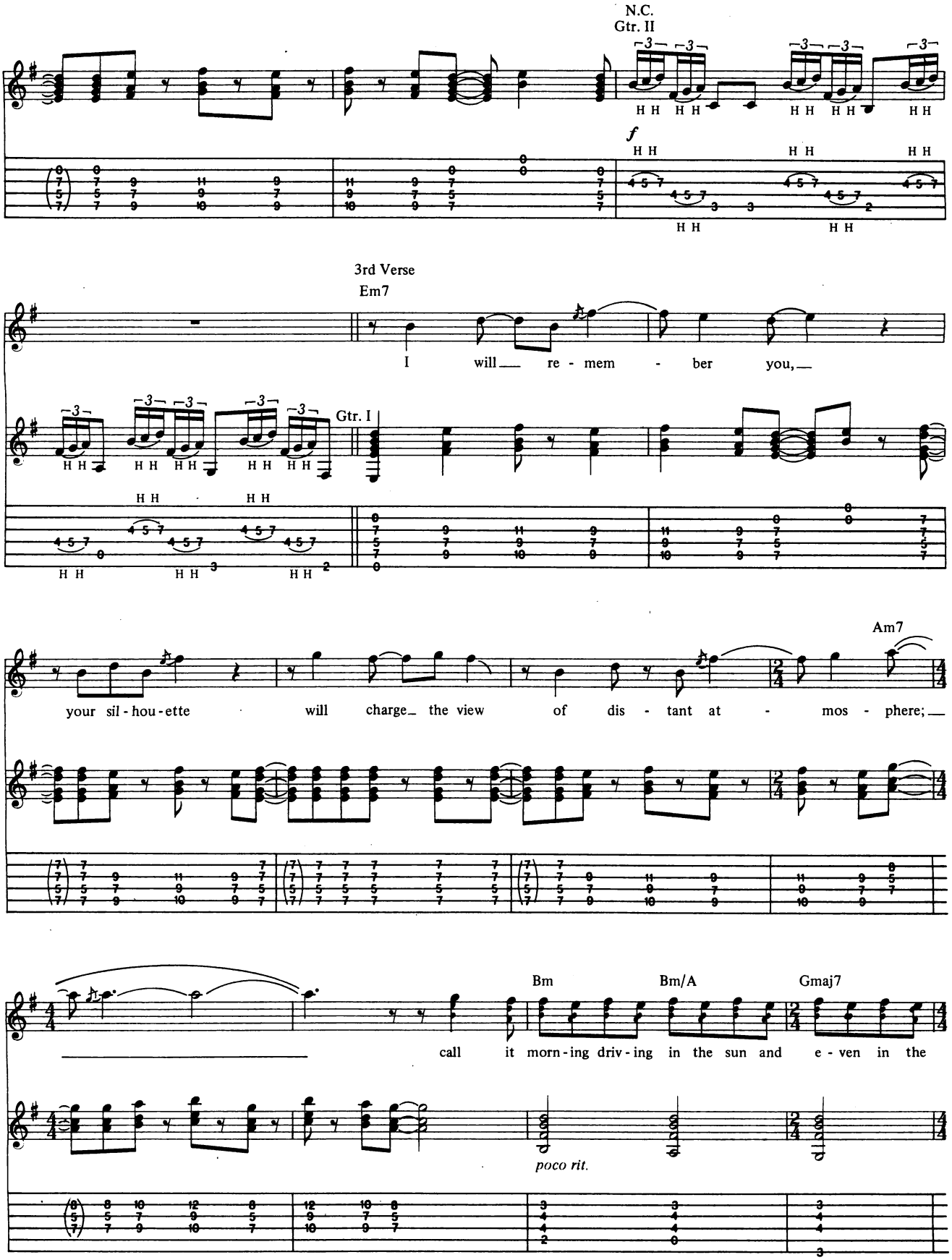
2nd Verse

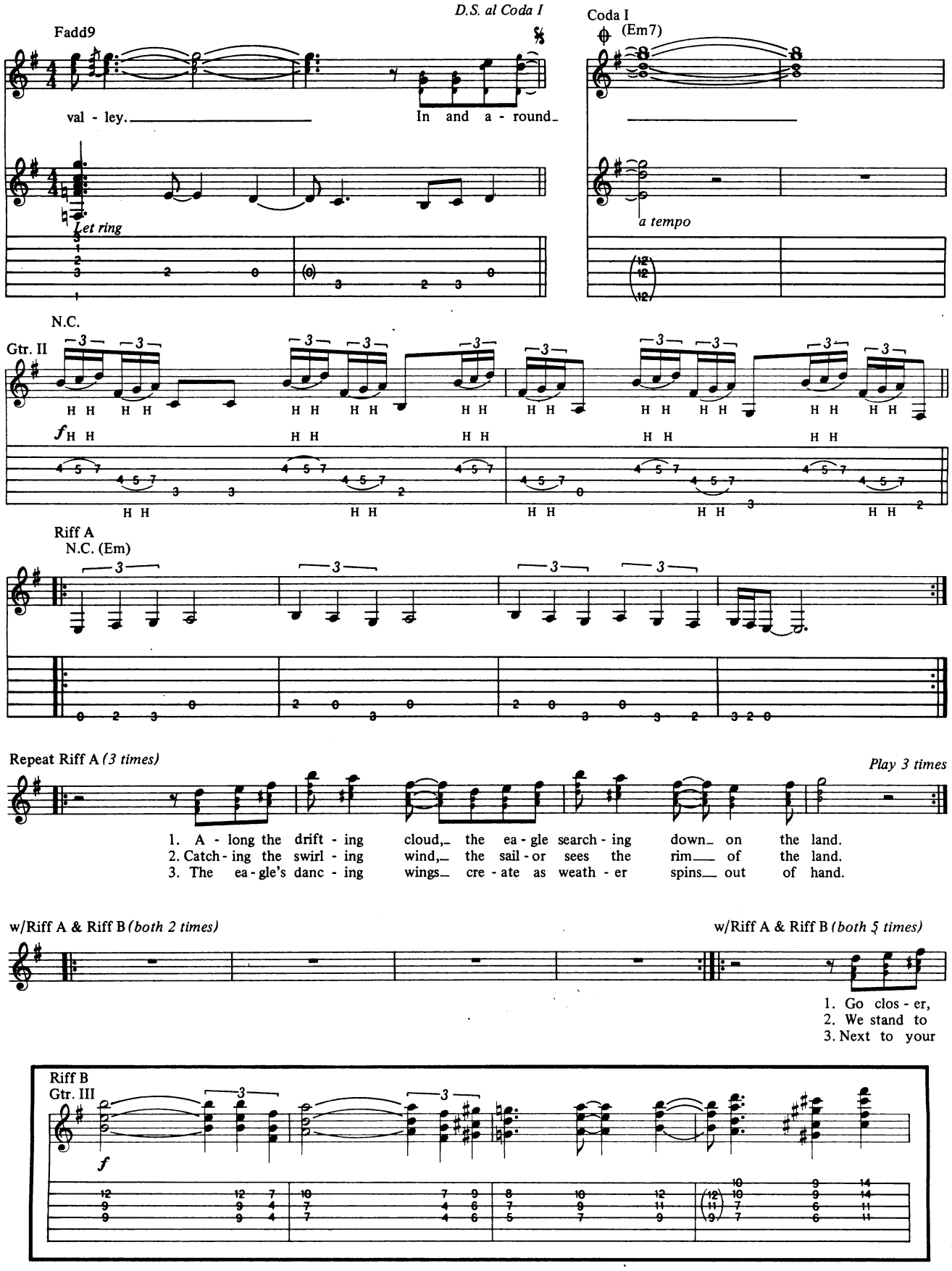

Em7
The mu - sic dance and sing, they make the chil - dren real - ly ring.

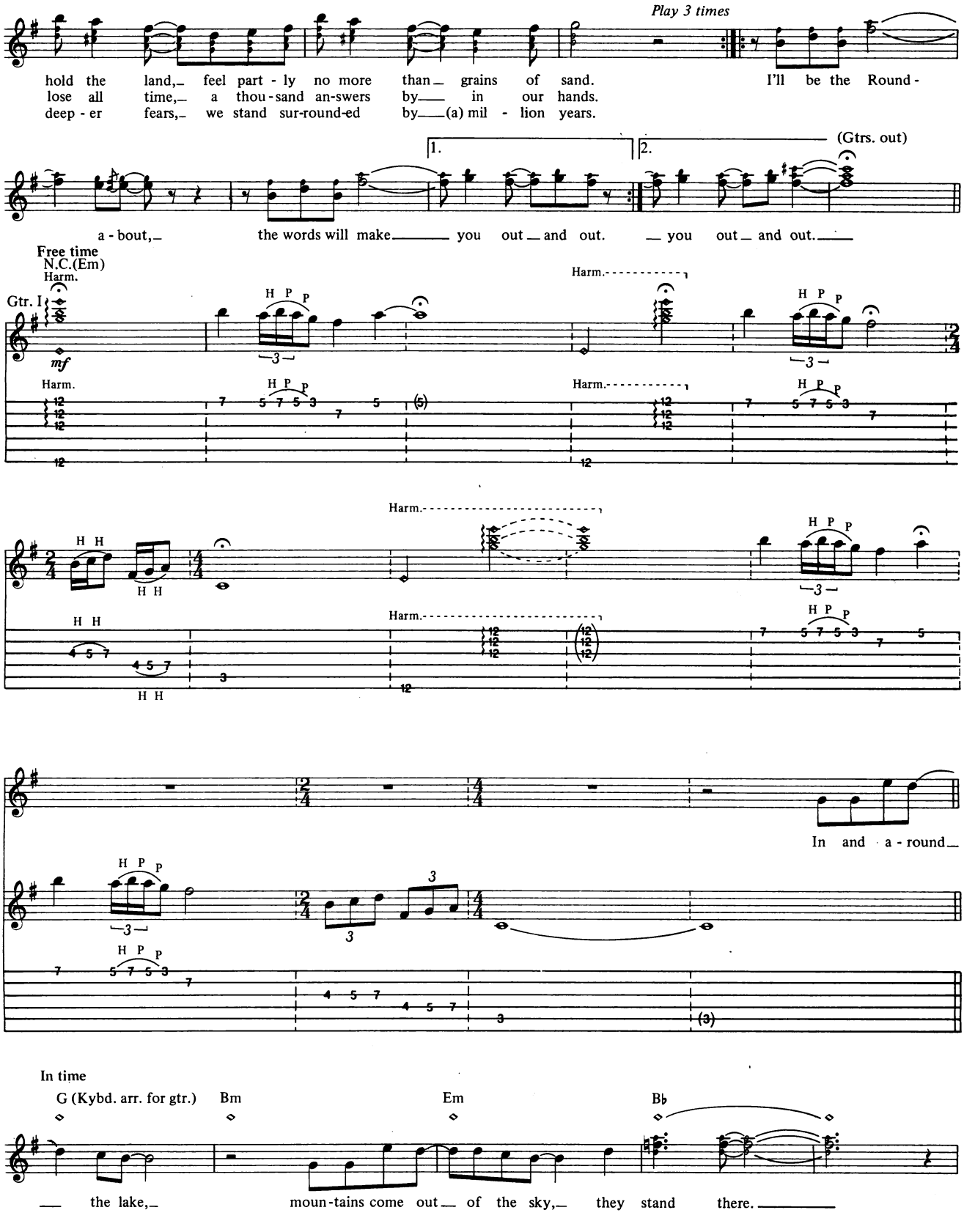

Am7
I spend the day your way; call it

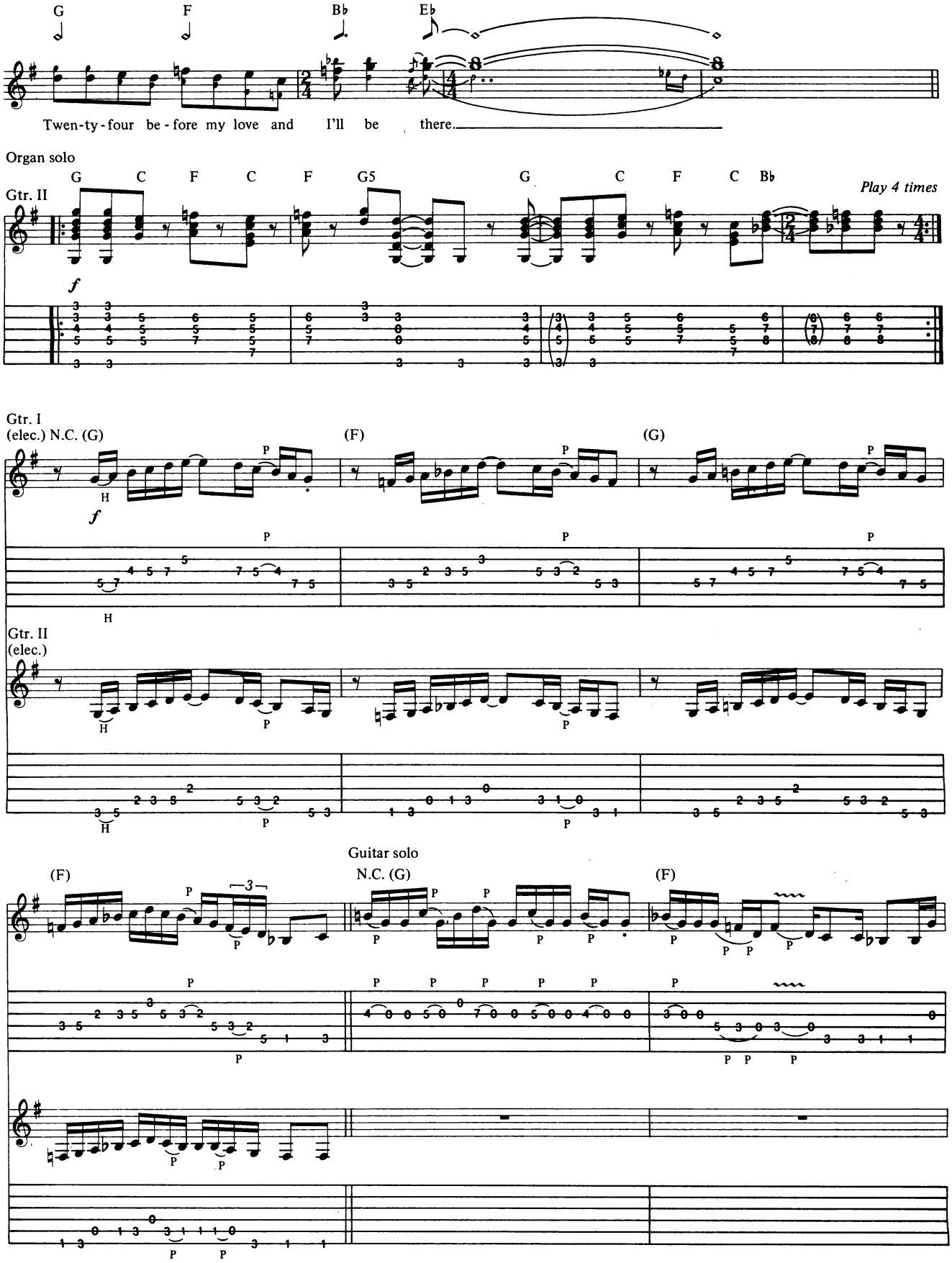

Bm
Bm/A
Gmaj7
F add9
morn - ing driv - ing through the sun and in and out the val - ley. In and a - round
poco rit.
Let ring

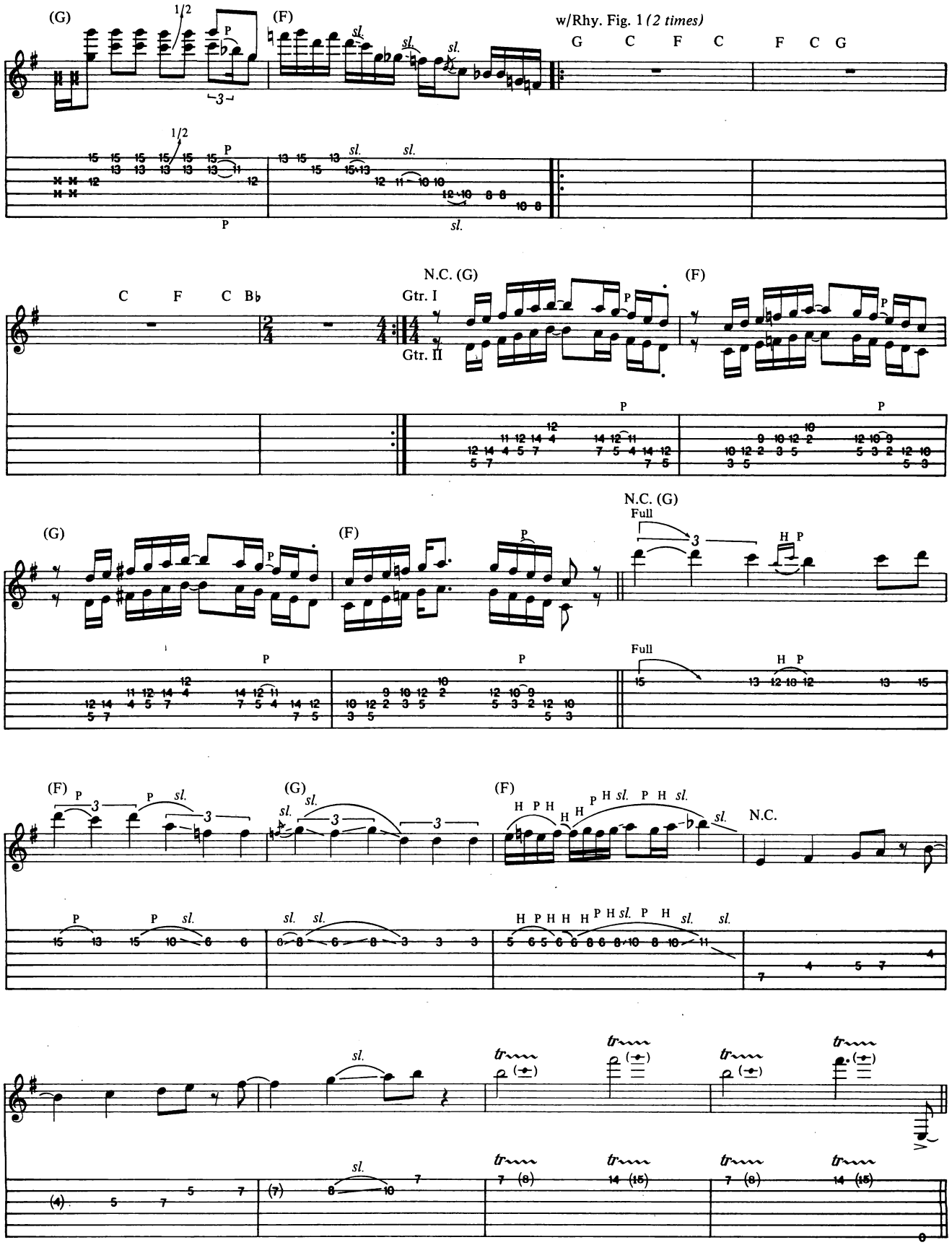

G C F C F C G C F C Bb
the lake, moun-tains come out of the sky and they stand there.
Gtr. II (elec.)
Rhy. Fig. 1
a tempo
Repeat Rhy. Fig. 1 (2 times)
G C F C F C G C F C Bb G C F C
One mile o-ver we'll be there and we'll see you.
w/Rhy. Fig. 1 (1st 3 bars only)
F C G C F C Bb G C F C F C G
Ten true sum-mers we'll be there and laugh-ing too.
(2nd time only) Woo, woo, woo yeah.
2nd to Coda I
3rd to Coda II
Twen-
C F C Bb Am Bm C D Em7
ty-four be-fore my love you'll see, I'll be there with you.
(cont. Rhy. Fig. 1)
mp
Gtr. I
f
*Top voice sings B 2nd, 3rd times.
w/Fill 2
Fill 2
Gtr. II
mf

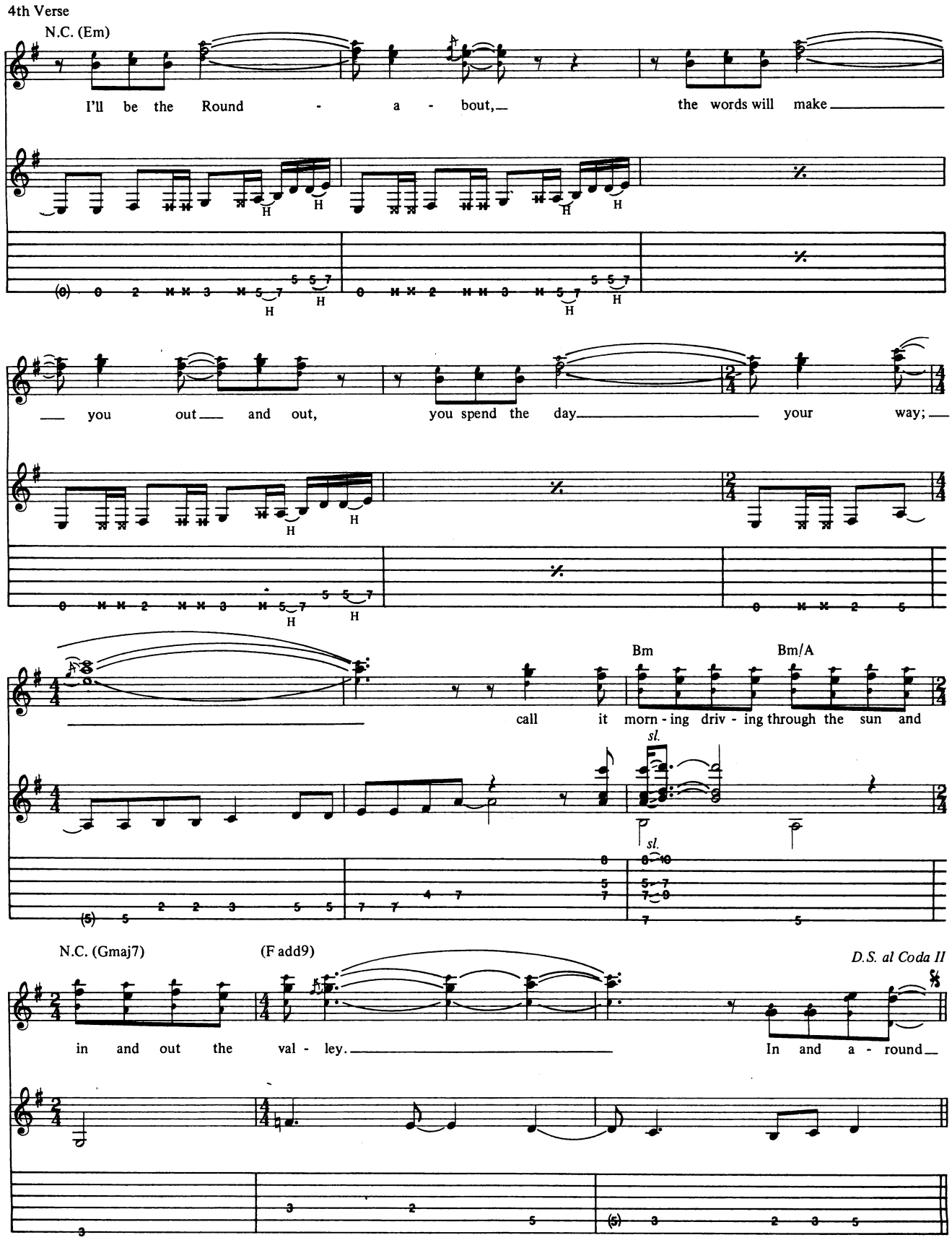

N.C.
Gtr. II
f
3rd Verse
Em7
I will re - mem - ber you,
Gtr. I
your sil - hou - ette will charge the view of dis - tant at - mos - phere;
Am7
call it morn - ing driv - ing in the sun and e - ven in the
Bm
Bm/A
Gmaj7
poco rit.

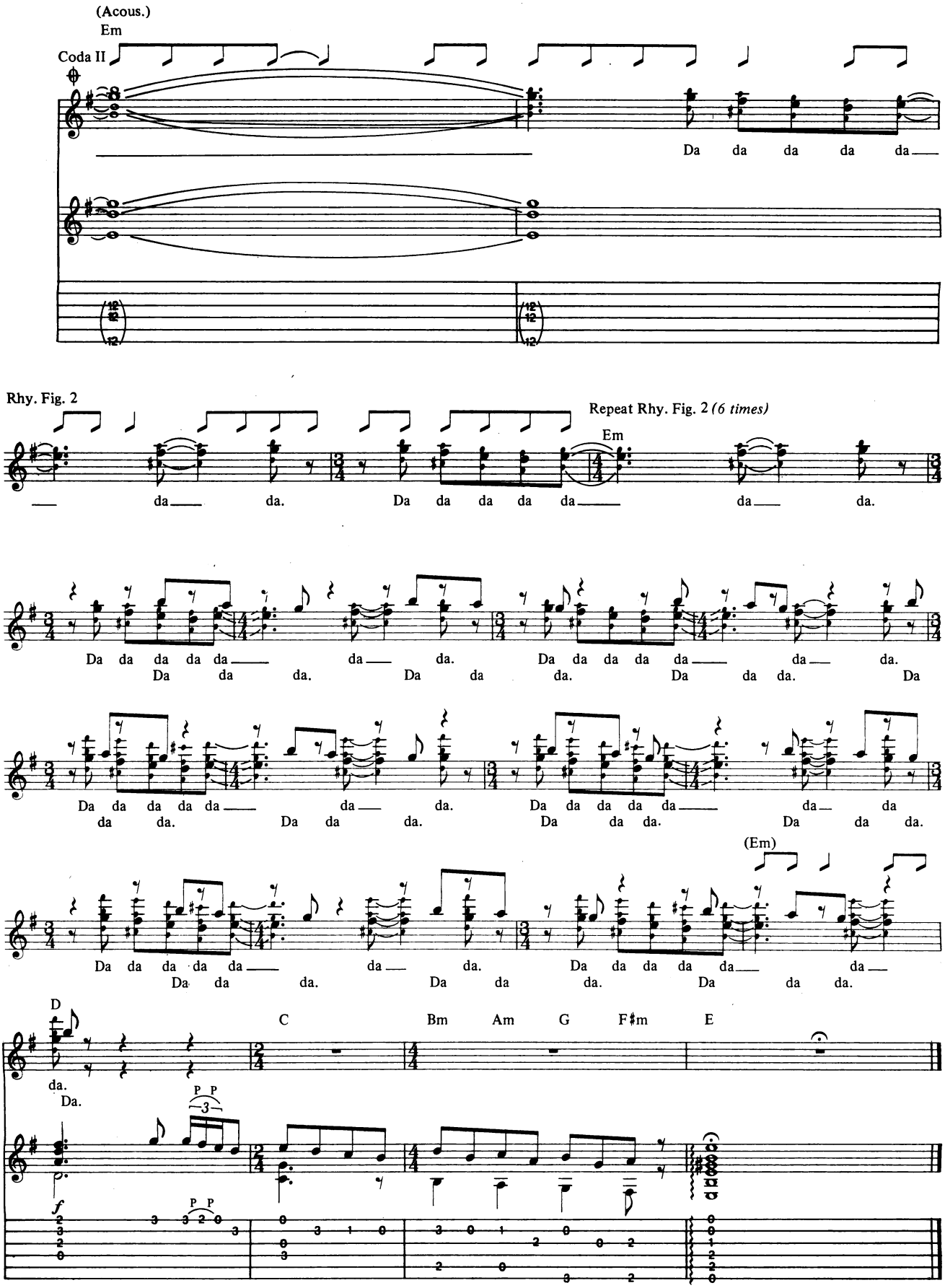

D.S. al Coda I
Fadd9
val - ley.
In and a - round
Let ring
Coda I
(Em7)
a tempo
N.C.
Gtr. II
Riff A
N.C. (Em)
Repeat Riff A (3 times)
Play 3 times
1. A - long the drift - ing cloud, the ea - gle search - ing down on the land.
2. Catch - ing the swirl - ing wind, the sail - or sees the rim of the land.
3. The ea - gle's danc - ing wings cre - ate as weath - er spins out of hand.
w/Riff A & Riff B (both 2 times)
w/Riff A & Riff B (both 5 times)
1. Go clos - er,
2. We stand to
3. Next to your
Riff B
Gtr. III


Play 3 times
hold the land,– feel part - ly no more than– grains of sand.
lose all time,– a thou - sand an-swers by— in our hands.
deep - er fears,– we stand sur-round-ed by—(a) mil - lion years.
I'll be the Round -
a - bout,– the words will make— you out – and out. – you out – and out.—
(Gtrs. out)
Free time
N.C.(Em)
Harm.
Gtr. I
mf
In and a - round–
In time
G (Kybd. arr. for gtr.)
Bm
Em
B♭
– the lake,– moun-tains come out – of the sky,– they stand there.—


G F B♭ E♭
Twen-ty-four be-fore my love and I'll be there.
Organ solo
Gtr. II
G C F C F G5 G C F C B♭
Play 4 times
Gtr. I
(elec.) N.C. (G)
(F)
(G)
Gtr. II
(elec.)
Guitar solo
N.C. (G)
(F)
(F)


(G)
1/2
P
(F)
sl.
w/Rhy. Fig. 1 (2 times)
G C F C F C G
C F C B♭
N.C. (G)
Gtr. I
Gtr. II
(F)
(G)
(F)
N.C. (G)
Full
H P
Full
(F)
(G)
(F)
N.C.
H P H H H P H sl. P H sl.
tr

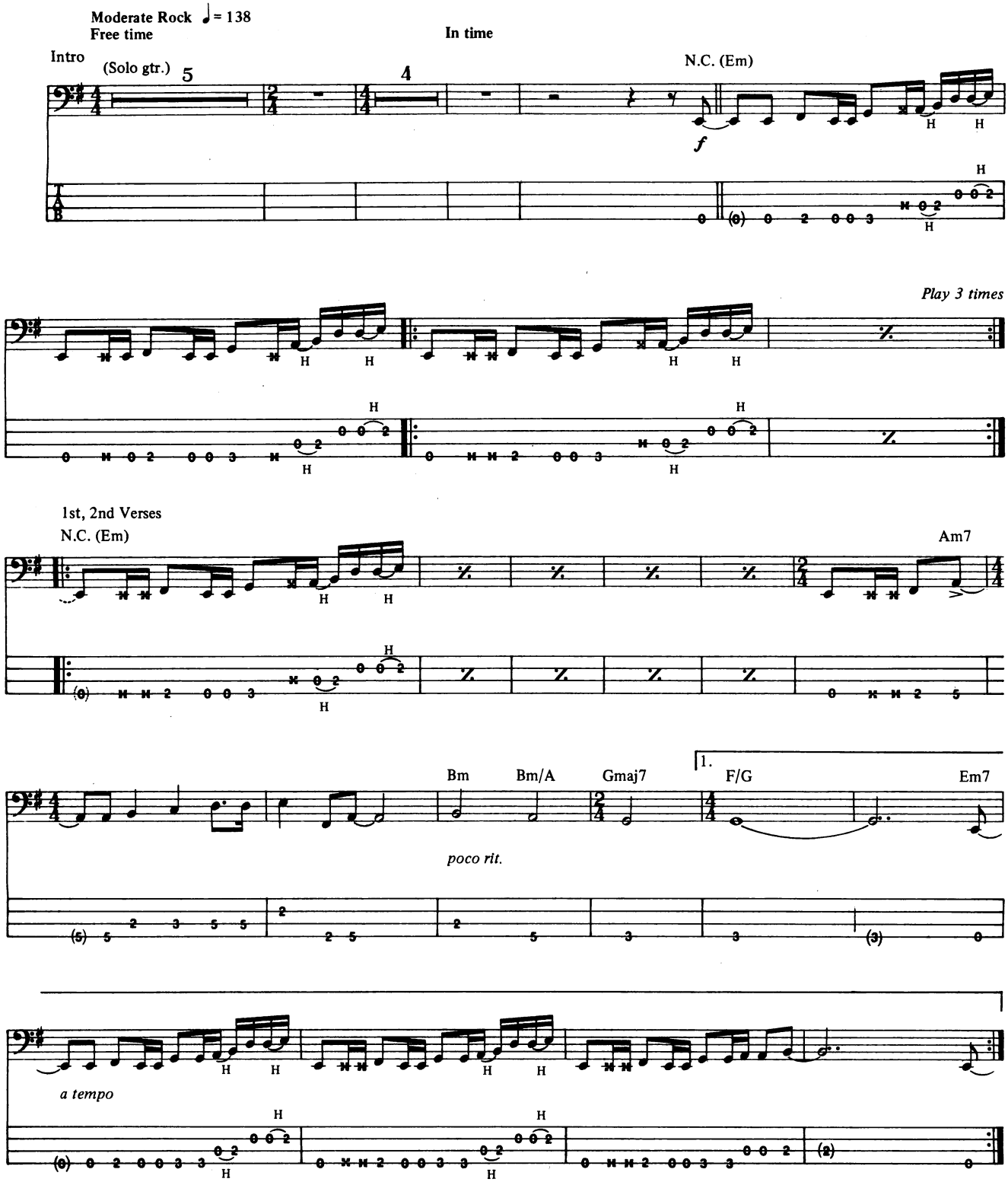

4th Verse
N.C. (Em)
I'll be the Round - a - bout, the words will make
you out and out, you spend the day your way;
Bm
Bm/A
call it morn - ing driv - ing through the sun and
sl.
N.C. (Gmaj7)
(F add9)
D.S. al Coda II
in and out the val - ley.
In and a - round


(Acous.)
Em
Coda II
Da da da da da
Rhy. Fig. 2
Repeat Rhy. Fig. 2 (6 times)
Em
da da. Da da da da da da da.
Da da da da da da da da.
Da da da. Da da da. Da da da. Da
Da da da da da da da da.
da da. Da da da. Da da da. Da da da.
(Em)
Da da da da da da da da.
Da da da. Da da da. Da da da.
D
C
Bm
Am
G
F♯m
E
da.
Da.
P P
3
f
P P

BASS LINE FOR

ROUNDABOUT

Words and music by
Jon Anderson and Steve Howe



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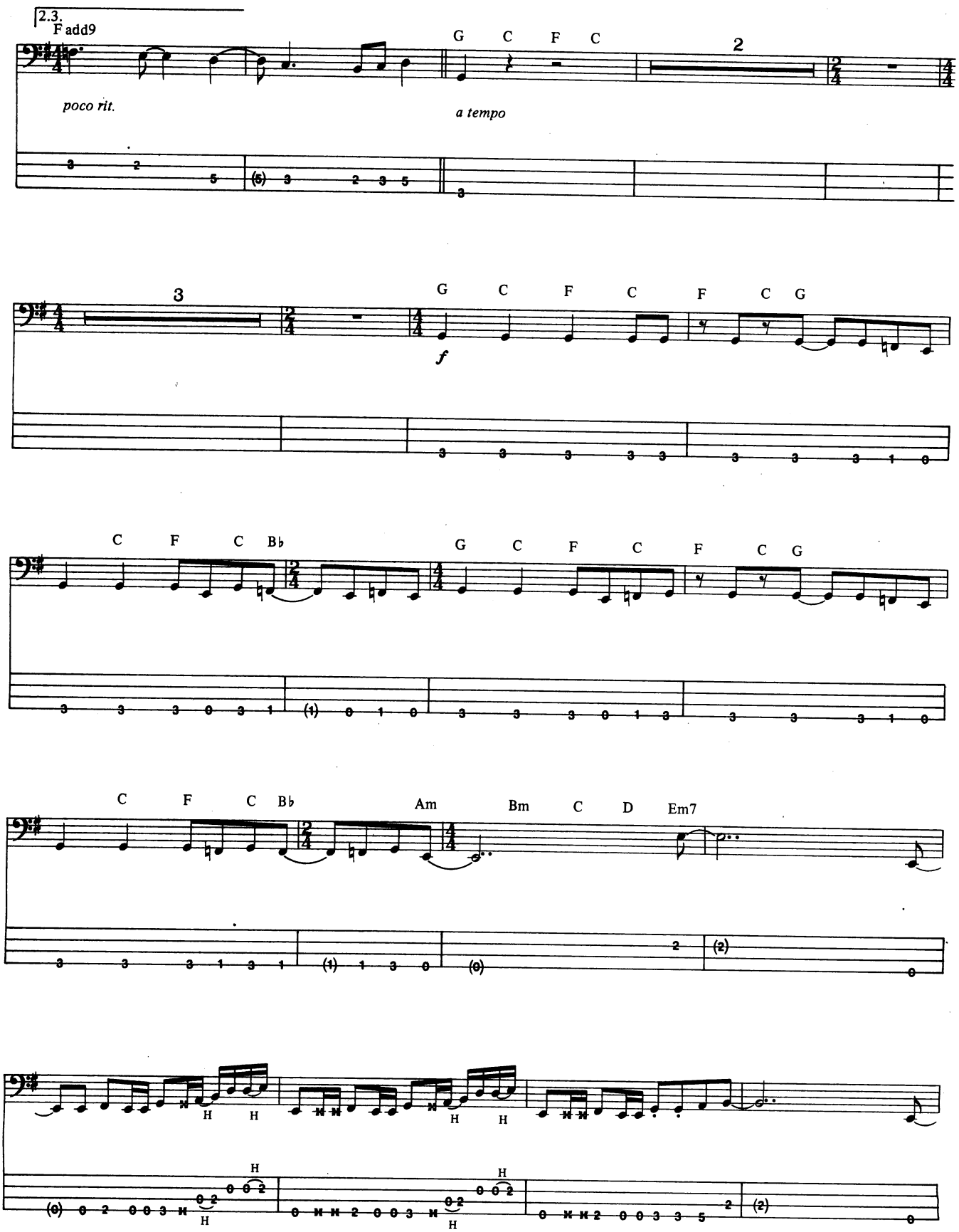
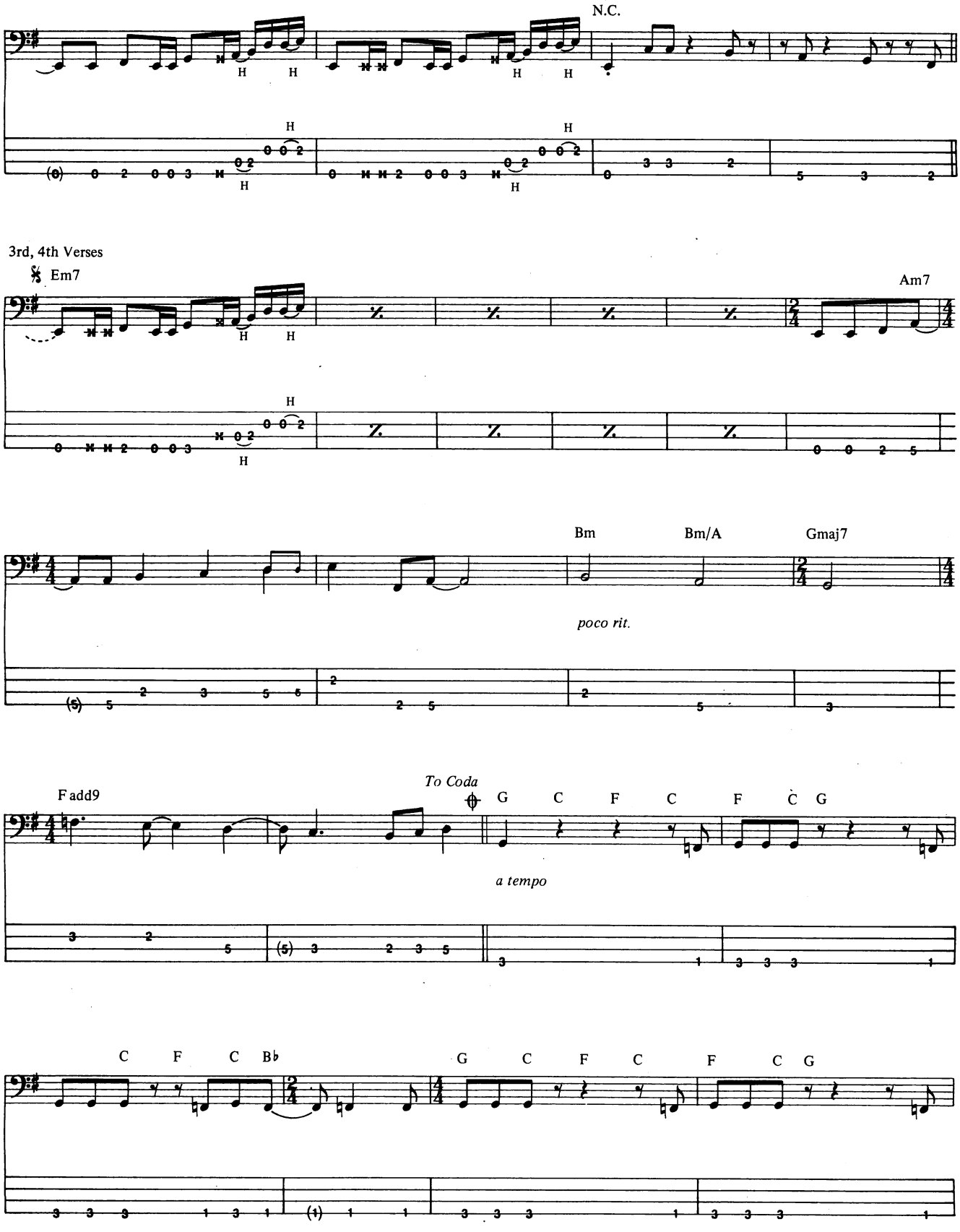
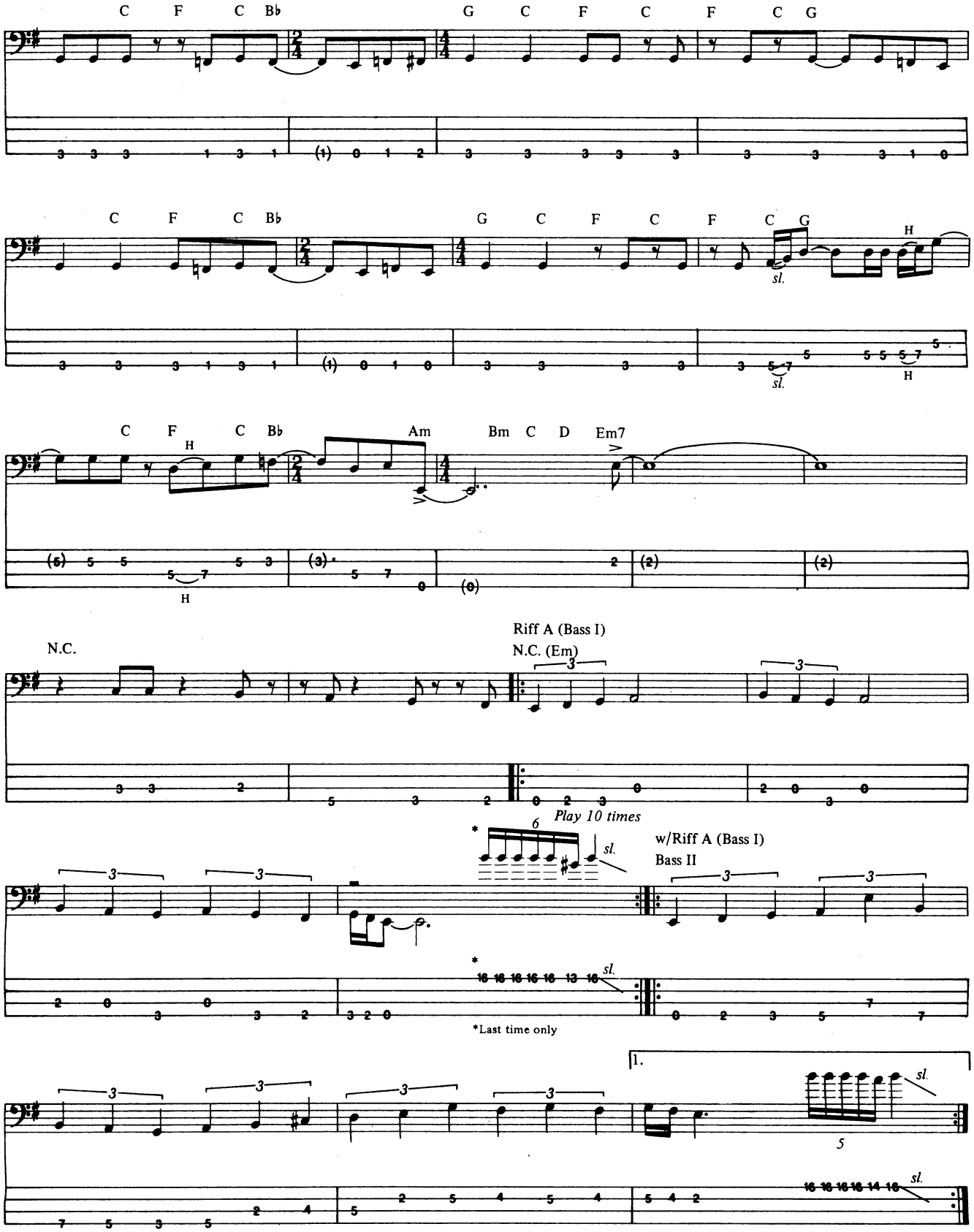
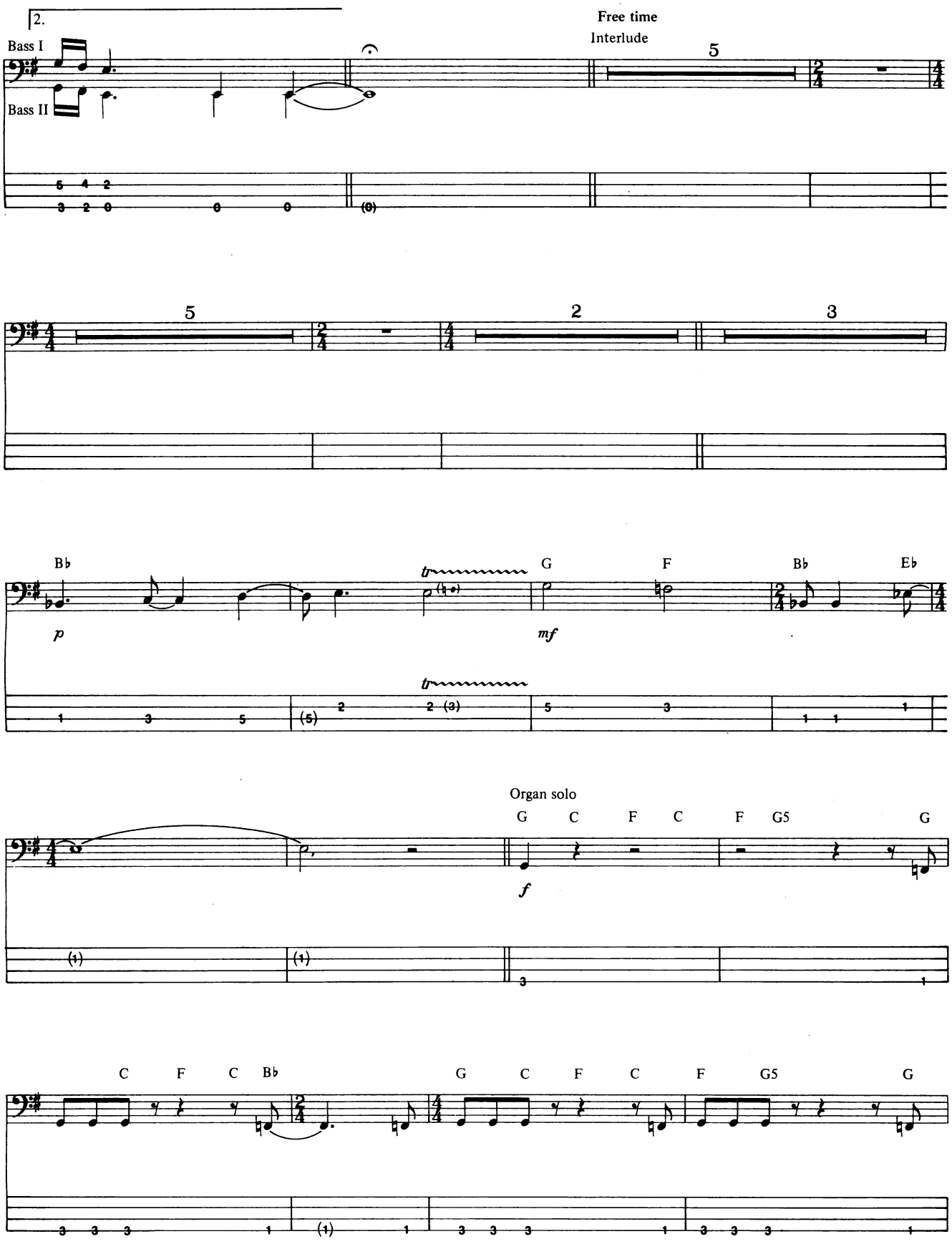
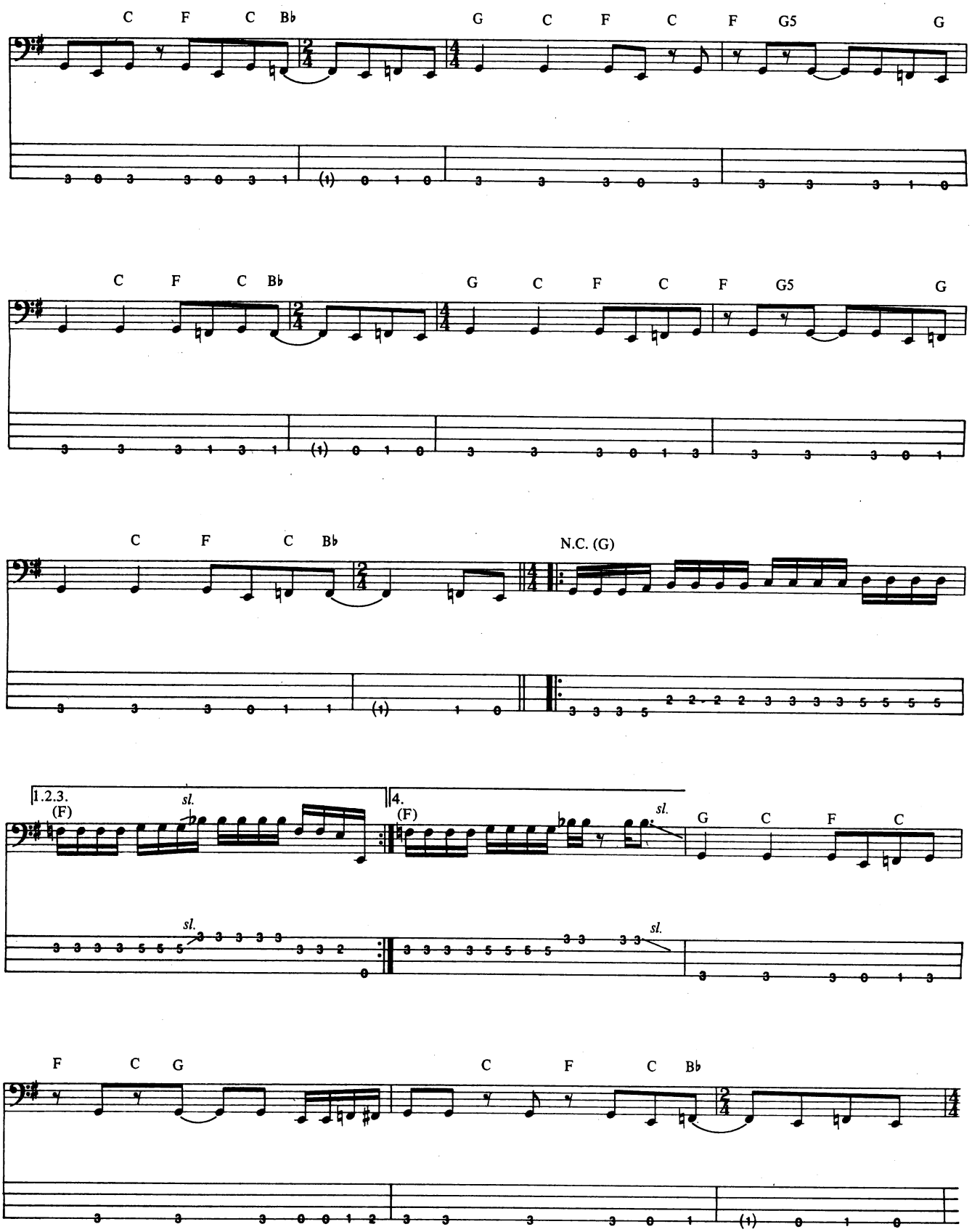
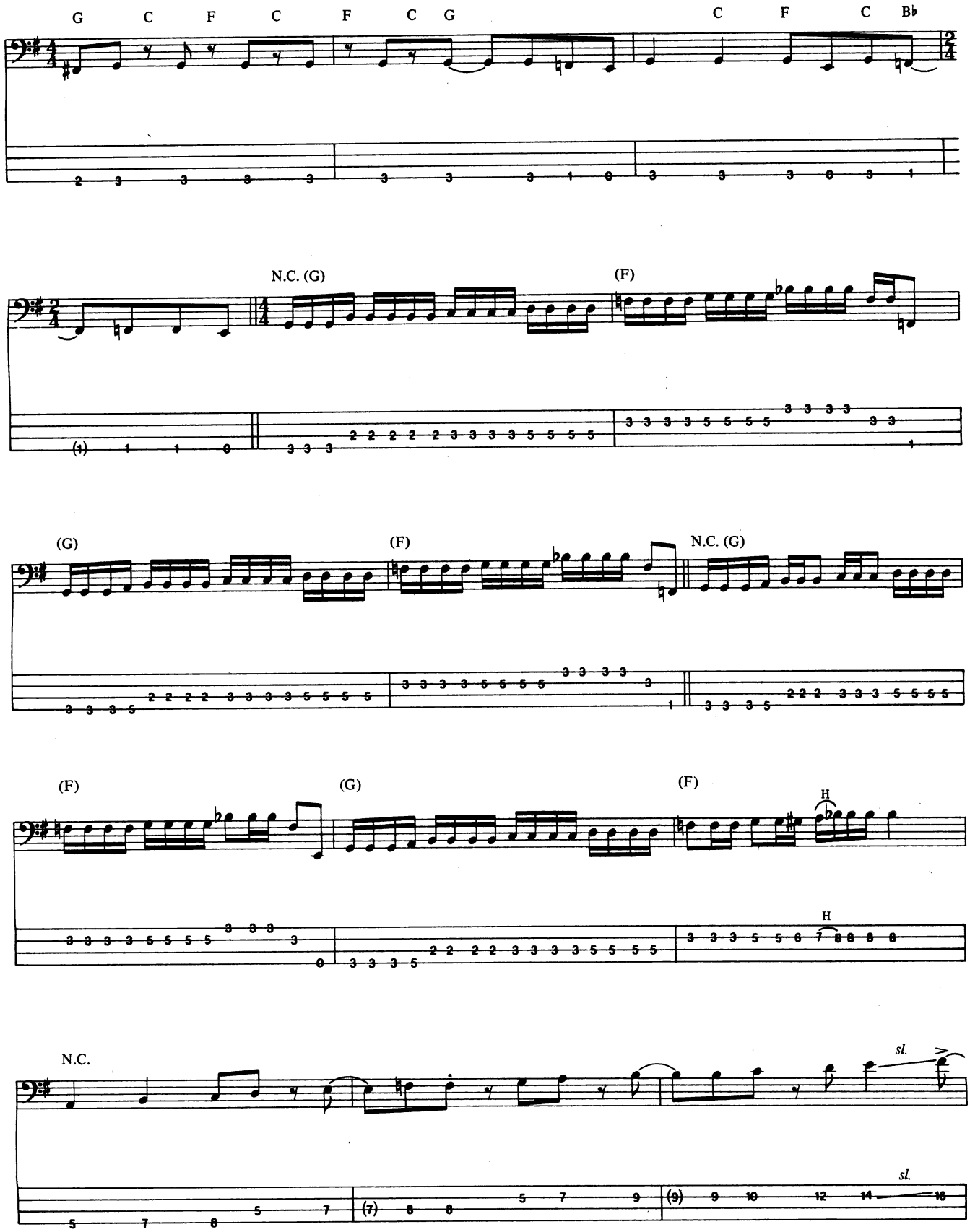

2.3.
F add9
poco rit.
G C F C
a tempo
2
3
G C F C F C G
f
C F C Bb
G C F C F C G
C F C Bb
Am Bm C D Em7

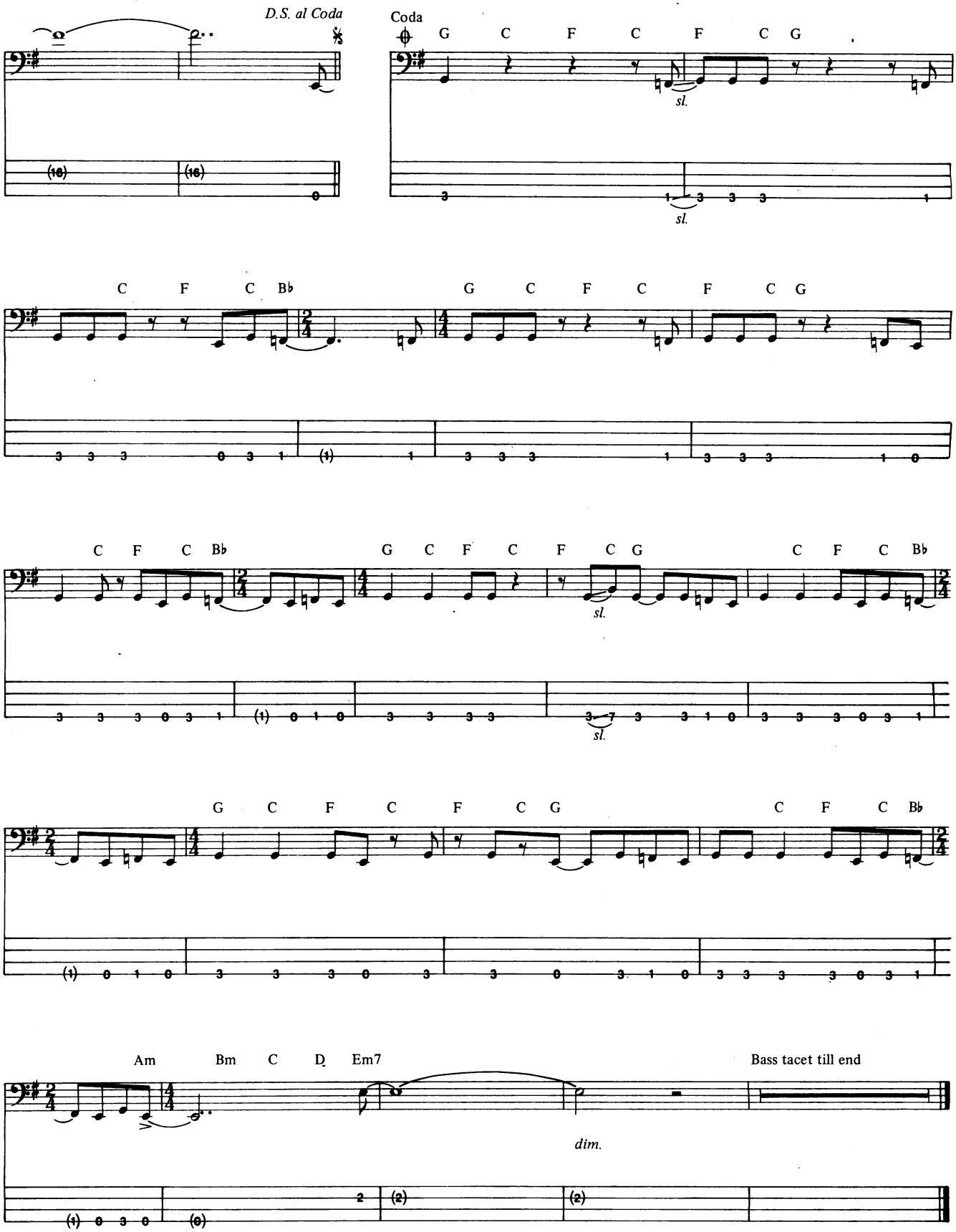

N.C.
3rd, 4th Verses
Em7
Am7
Bm
Bm/A
Gmaj7
poco rit.
Fadd9
To Coda
G C F C F C G
a tempo
C F C B♭
G C F C F C G


C F C B♭ G C F C F C G
C F C B♭ G C F C F C G
sl.
H
C F C B♭ Am Bm C D Em7
N.C.
Riff A (Bass I)
N.C. (Em)
Play 10 times
w/Riff A (Bass I)
Bass II
*Last time only
1.


2.
Bass I
Bass II
Free time
Interlude
5
5
2
3
B♭
G
F
B♭
E♭
p
mf
tr
Organ solo
G C F C F G5 G
f
C F C B♭ G C F C F G5 G


C F C Bb G C F C F G5 G
C F C Bb G C F C F G5 G
C F C Bb N.C. (G)
1.2.3. (F) sl. 4. (F) sl. G C F C
sl. sl.
F C G C F C Bb


G C F C F C G C F C B♭
N.C. (G)
(F)
(G)
(F)
N.C. (G)
(F)
(G)
(F)
H
H
N.C.
sl.
sl.

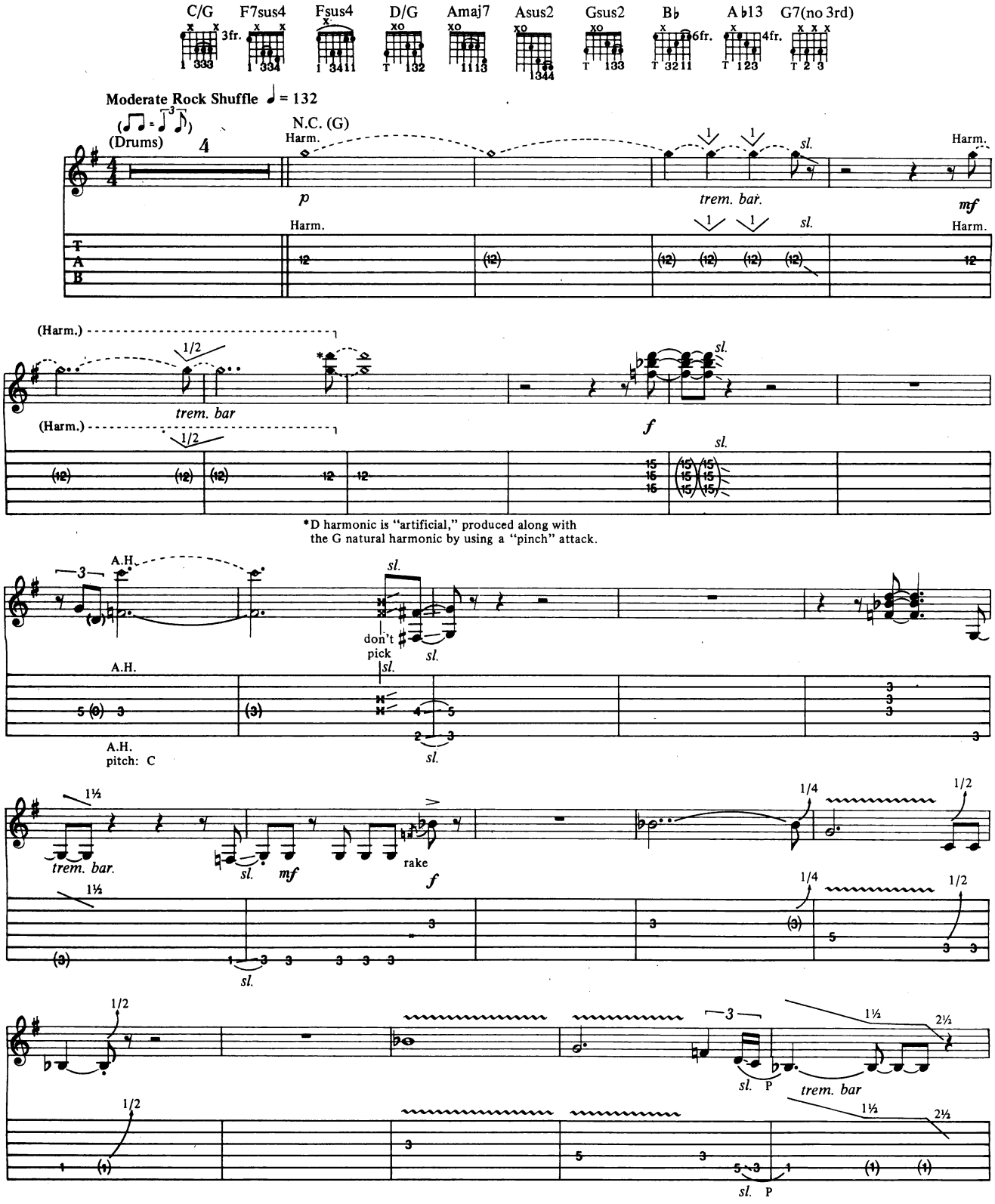

D.S. al Coda
Coda
G C F C F C G
sl.
C F C B♭
G C F C F C G
C F C B♭
G C F C F C G
C F C B♭
G C F C F C G
C F C B♭
Am Bm C D Em7
Bass tacet till end
dim.

FREEWAY JAM

As Recorded by Jeff Beck

(From the album BLOW BY BLOW/Epic Records)

Music by Max Middleton



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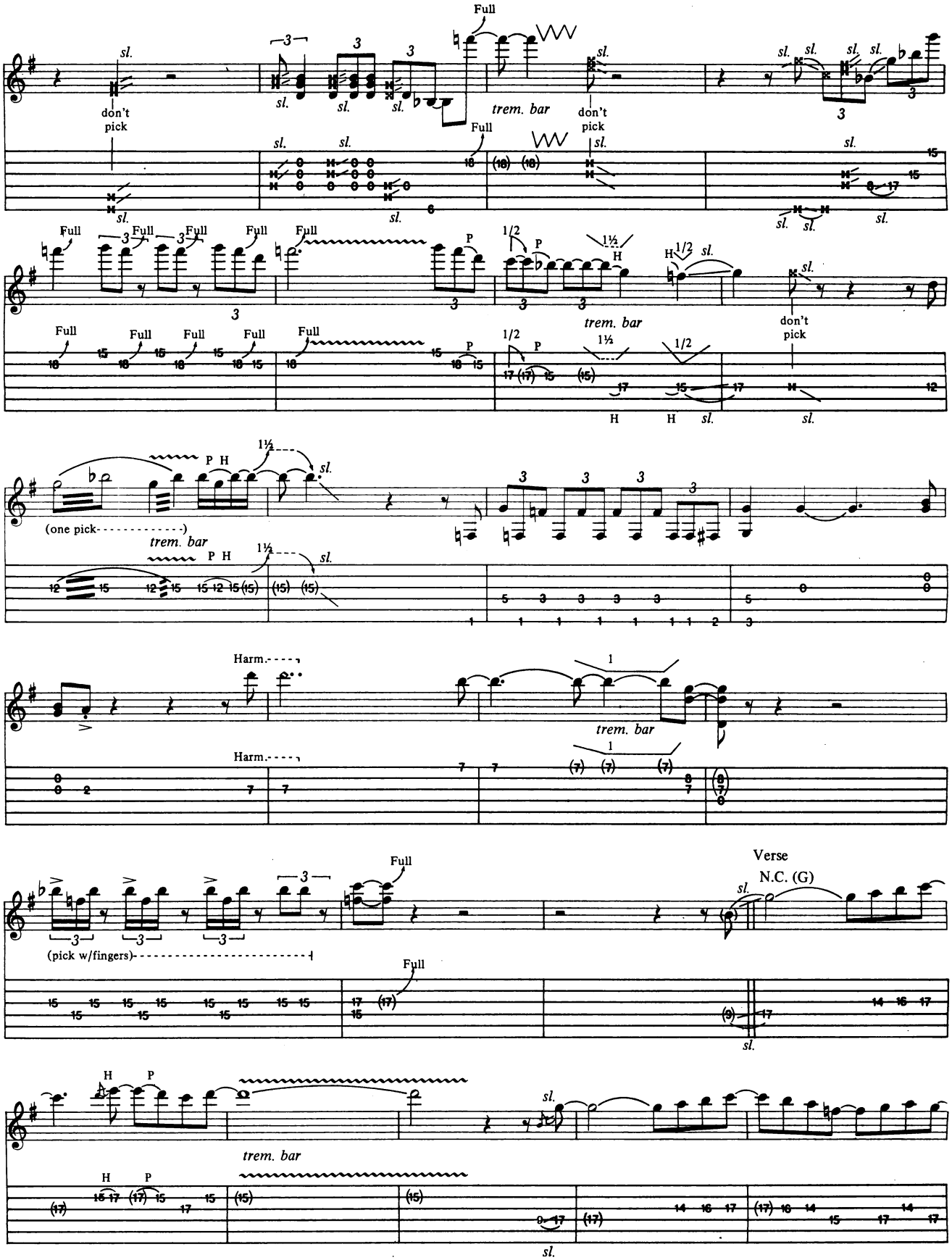
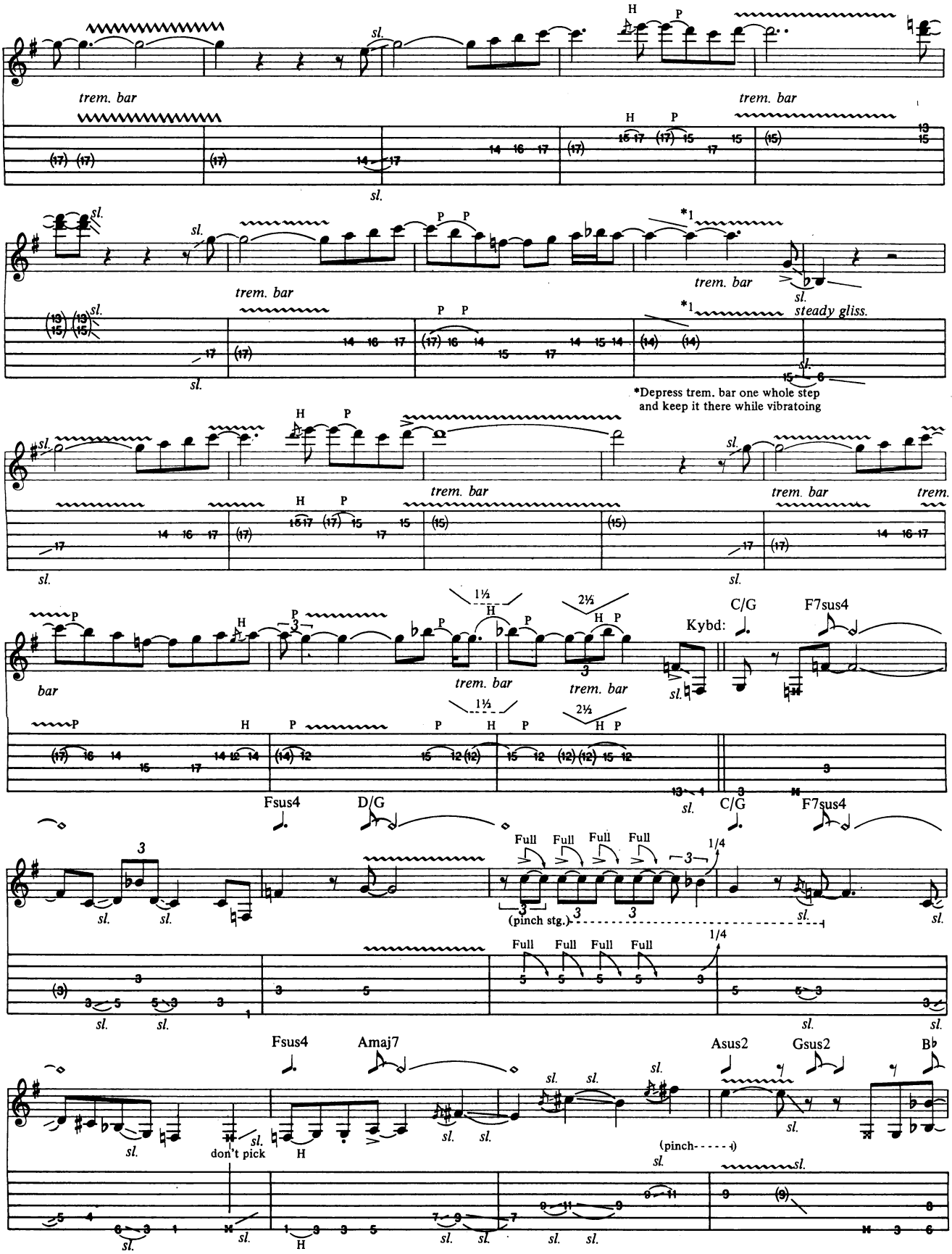
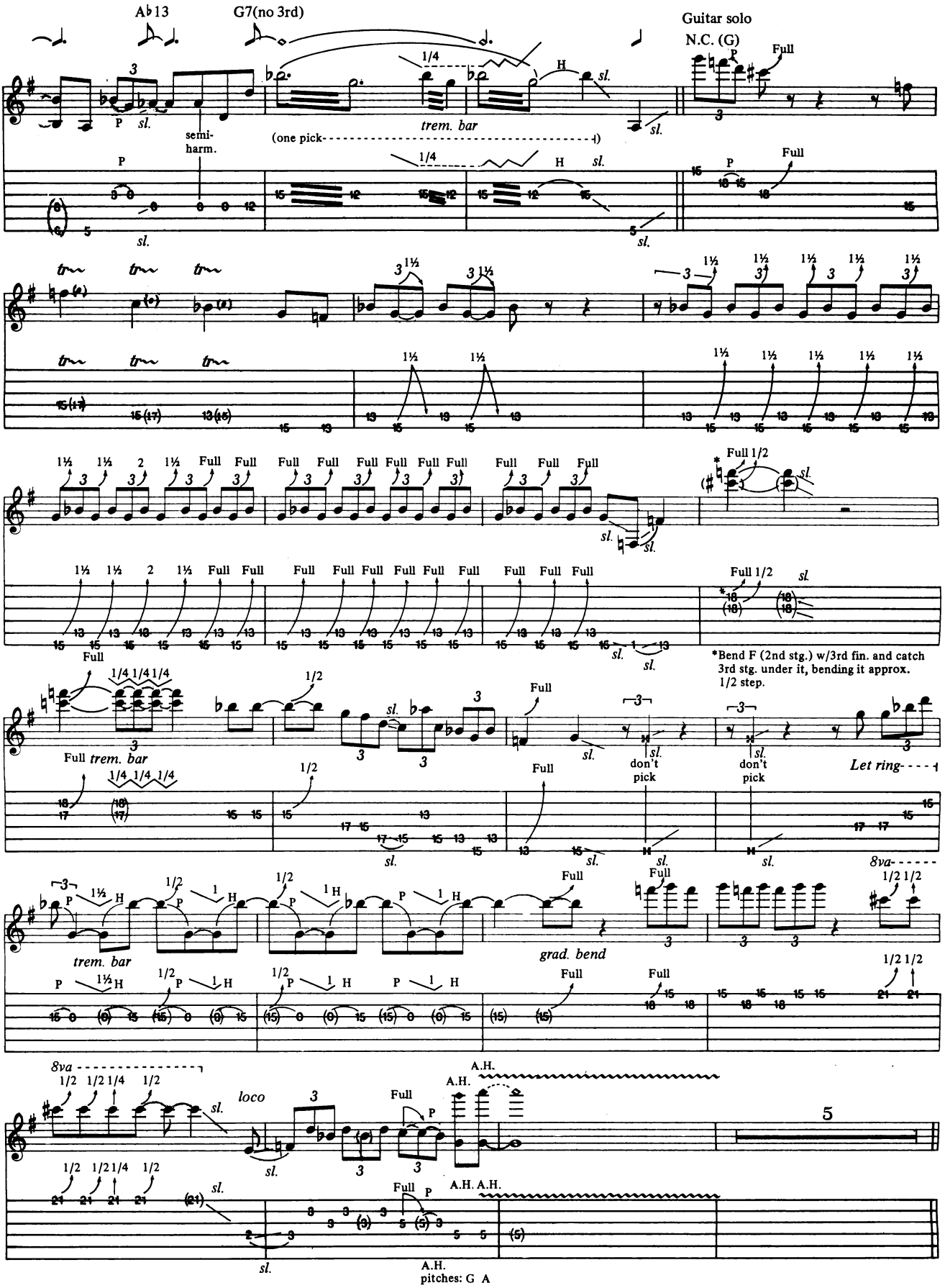
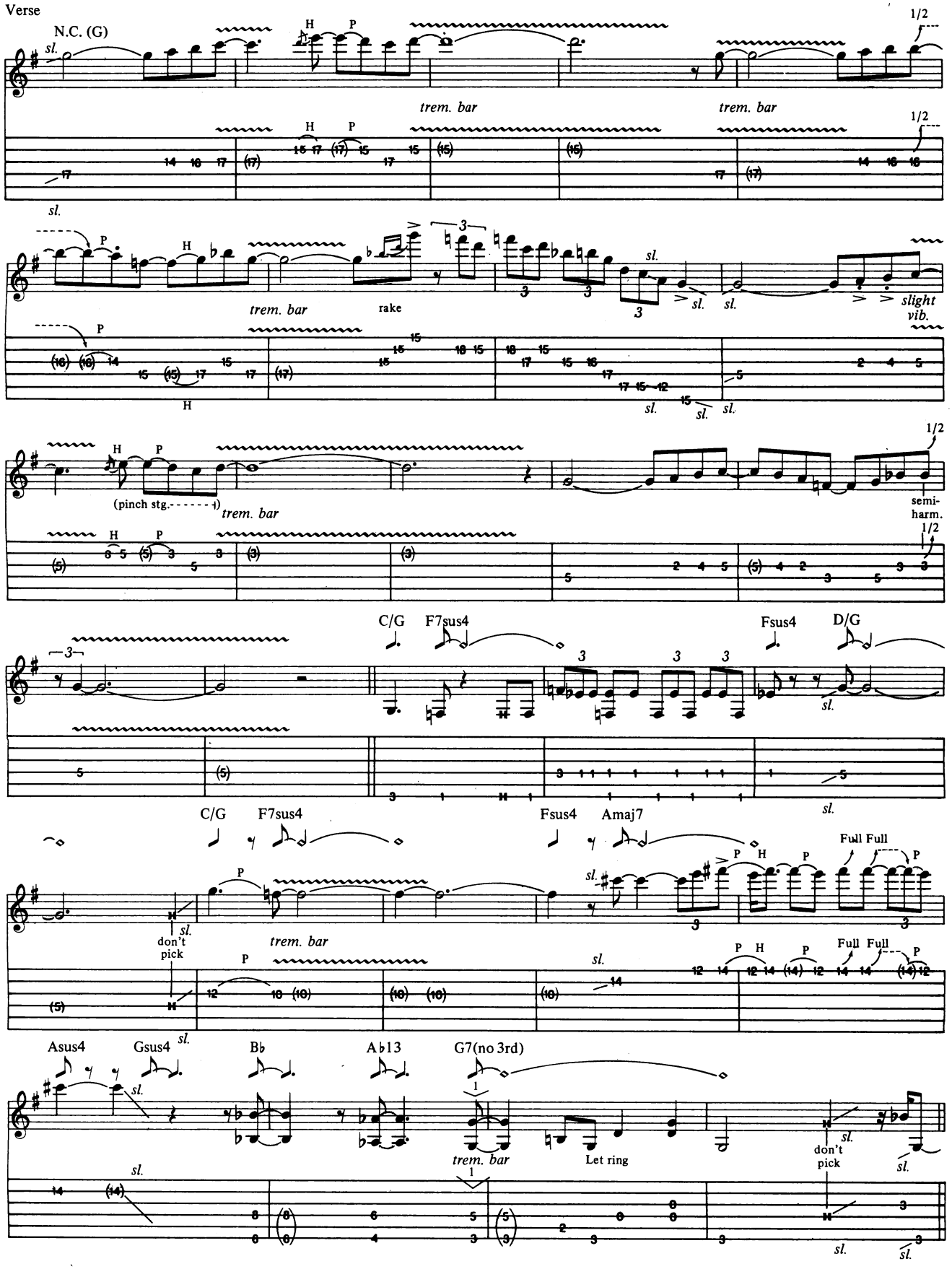
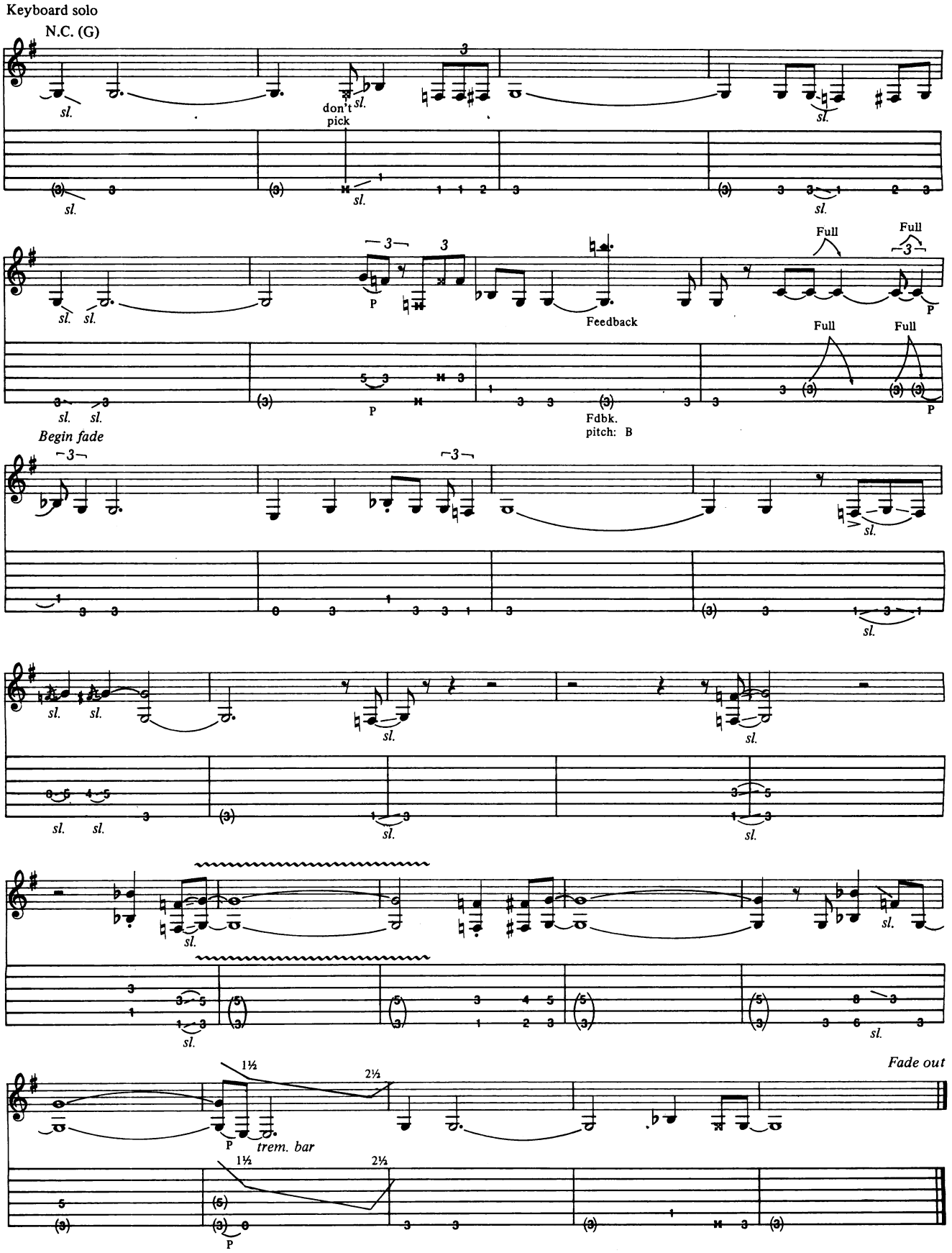

Full
sl.
don't pick
trem. bar
P
H
1/2
1½
(one pick)
Harm.
(pick w/fingers)
Verse
N.C. (G)


trem. bar
sl.
H
P
*1
steady gliss.
*Depress trem. bar one whole step and keep it there while vibratoing
trem.
bar
1½
2½
Kybd:
C/G
F7sus4
Fsus4
D/G
Full
1/4
(pinch stg.)
Amaj7
Asus2
Gsus2
B♭
don't pick
(pinch- - - - -)

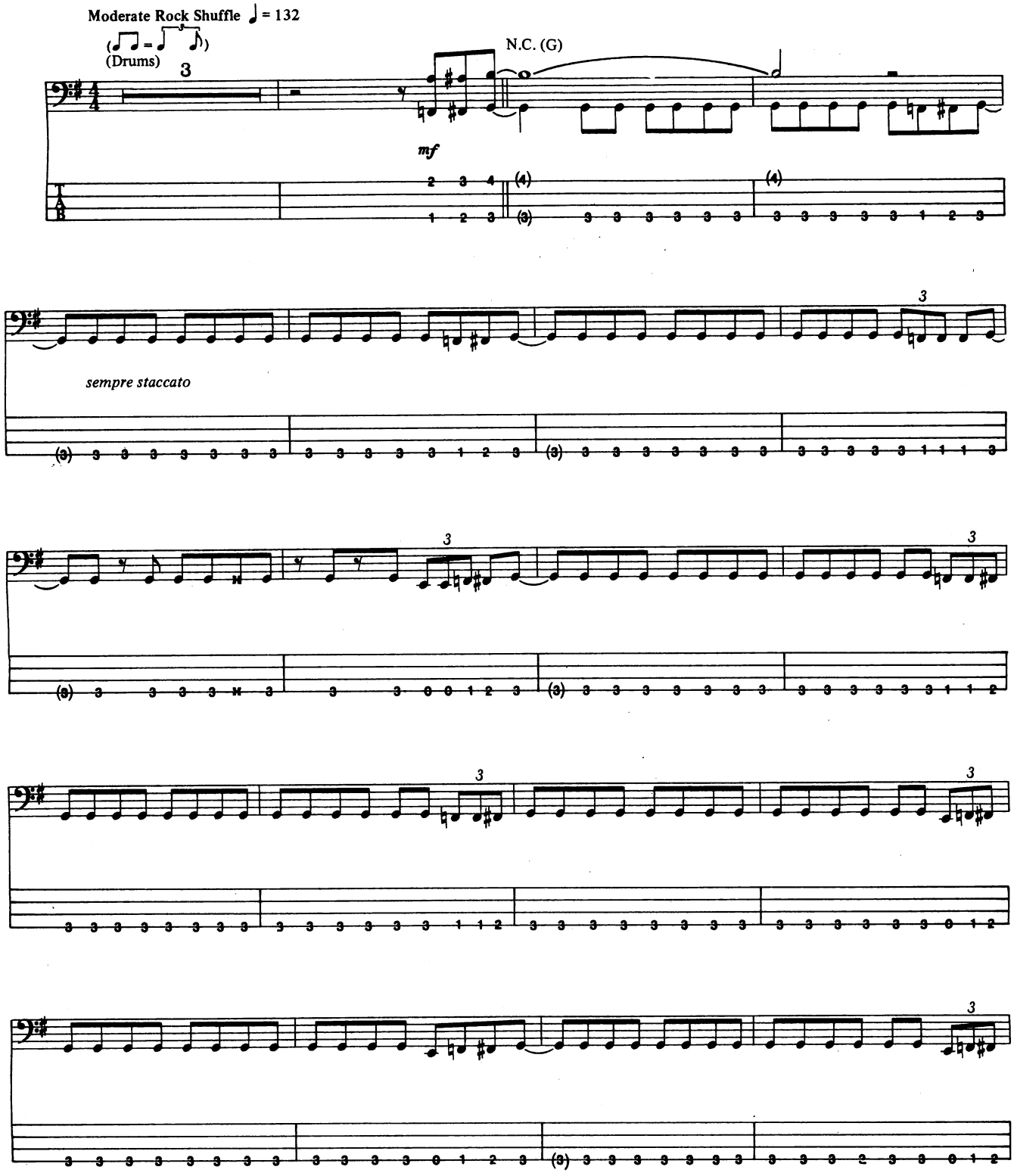

A♭13
G7(no 3rd)
Guitar solo
N.C. (G)
semi-harm.
(one pick
trem. bar
Full
Full 1/2
*Bend F (2nd stg.) w/3rd fin. and catch 3rd stg. under it, bending it approx. 1/2 step.
don't pick
Let ring
grad. bend
8va
loco
A.H.
A.H. pitches: G A


Verse
N.C. (G)
sl.
H
P
1/2
trem. bar
trem. bar
rake
slight vib.
(pinch stg.)
trem. bar
semi-harm.
C/G
F7sus4
Fsus4
D/G
C/G
F7sus4
Fsus4
Amaj7
Full Full
don't pick
trem. bar
Asus4
Gsus4
B♭
A♭13
G7(no 3rd)
trem. bar
Let ring
don't pick


Keyboard solo
N.C. (G)
sl.
don't pick
P
Feedback
Full
Fdbk. pitch: B
Begin fade
trem. bar
1½
2½
Fade out

BASS LINE FOR
FREEWAY JAM

Music by Max Middleton



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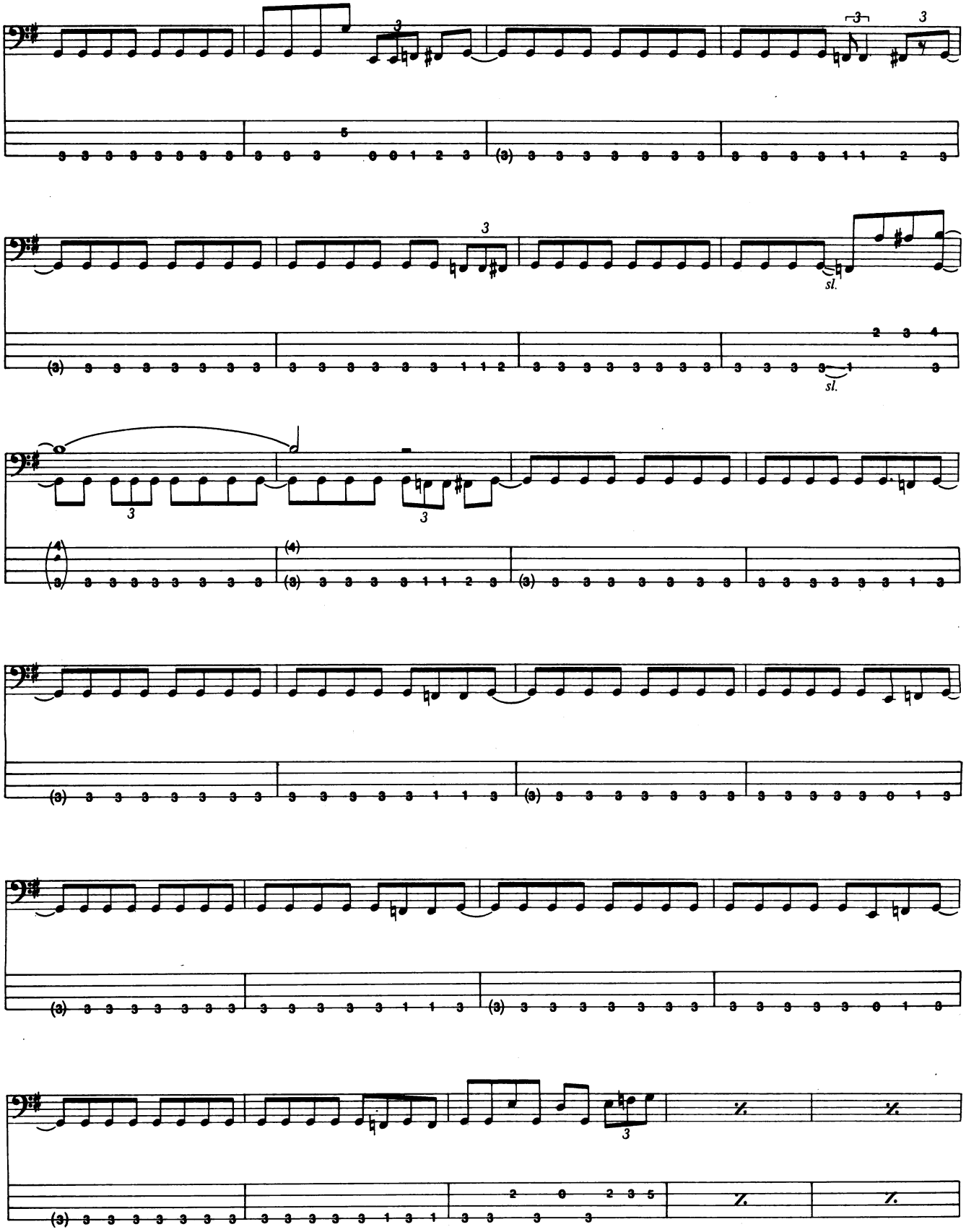
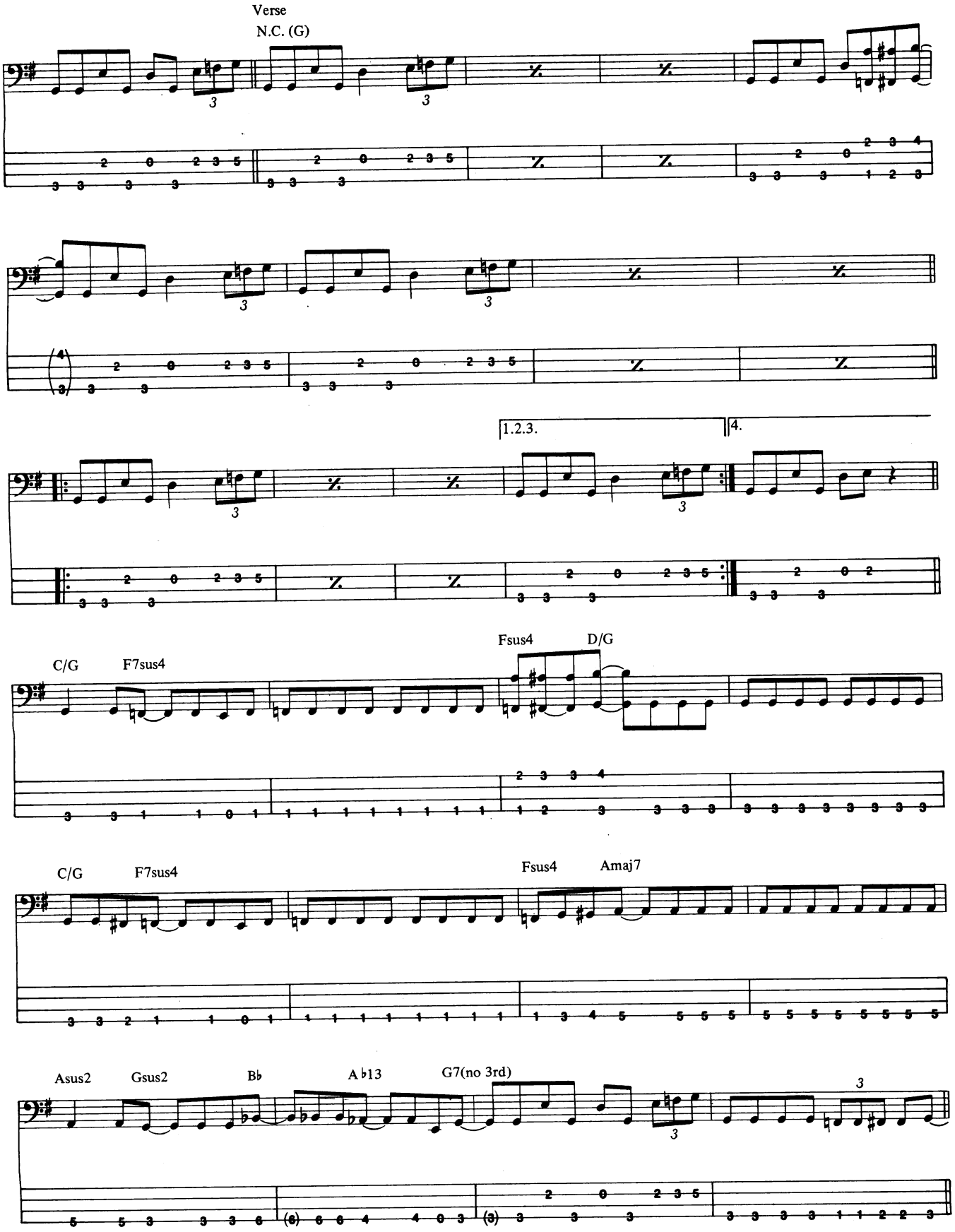
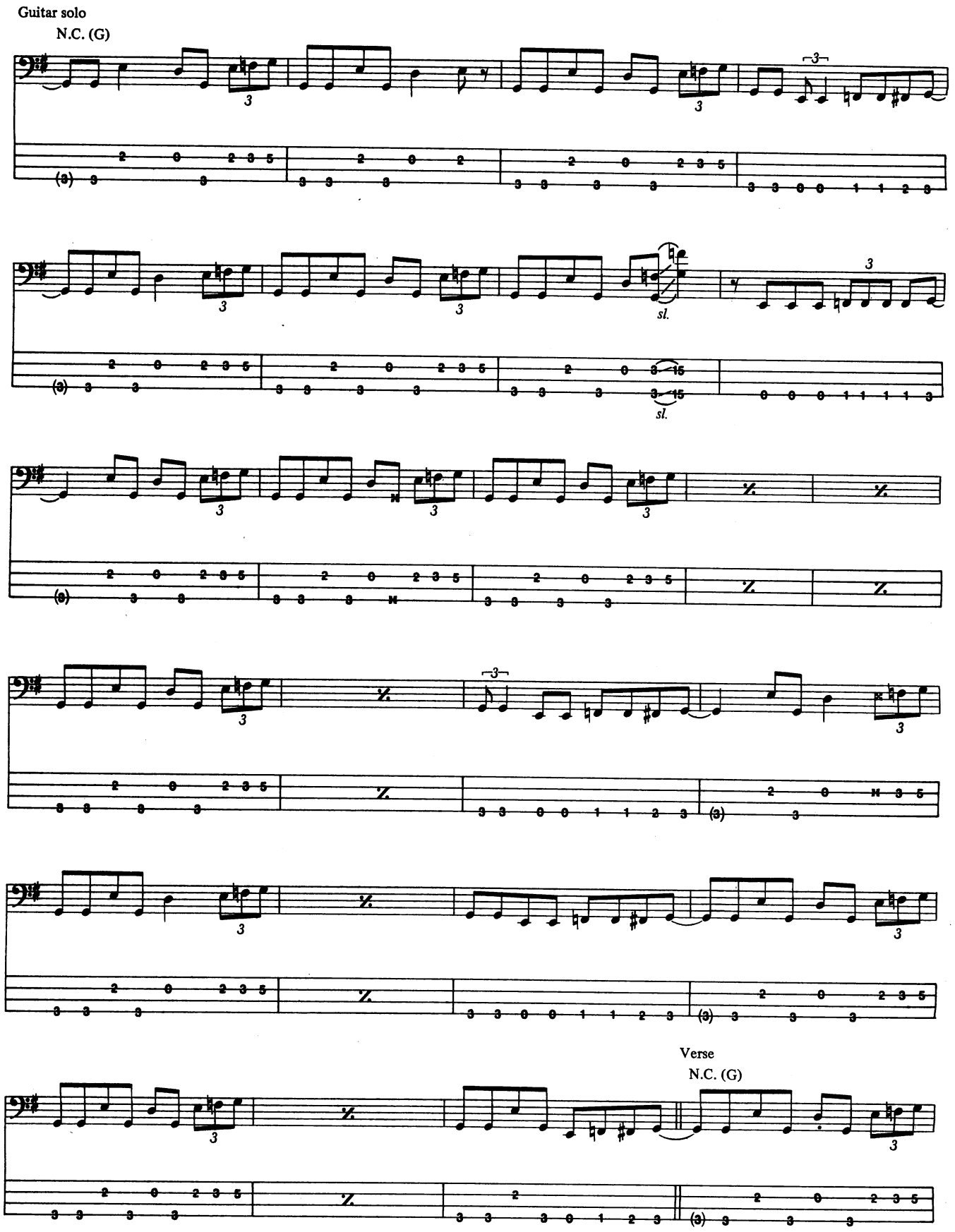
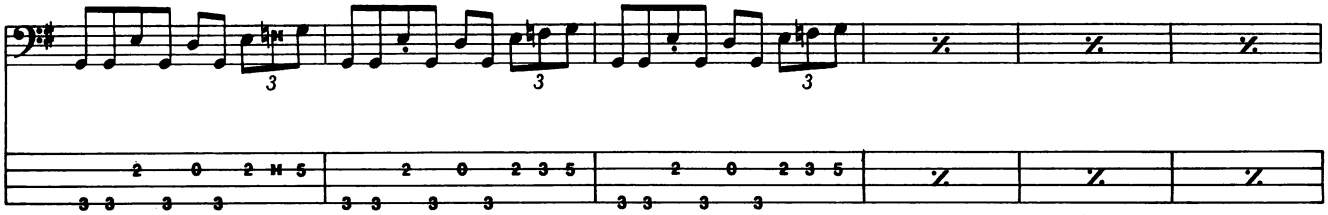
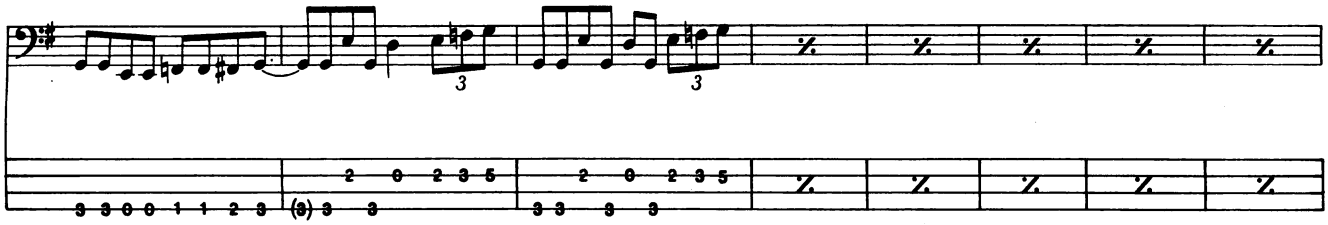
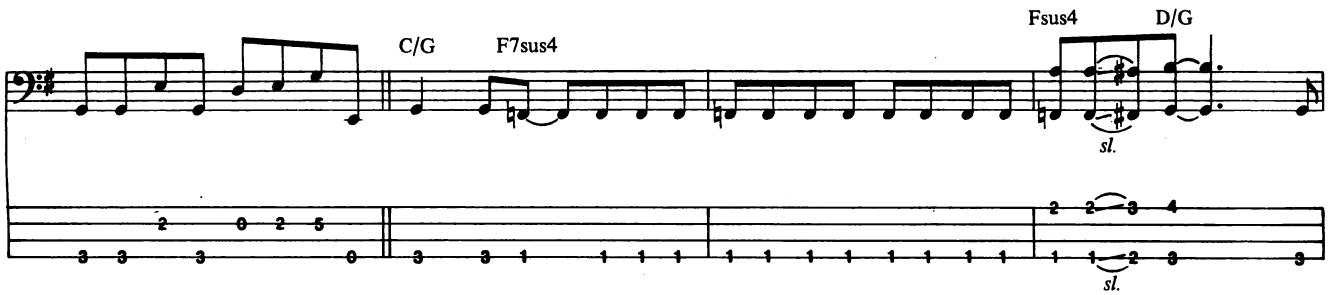

sl.
sl.

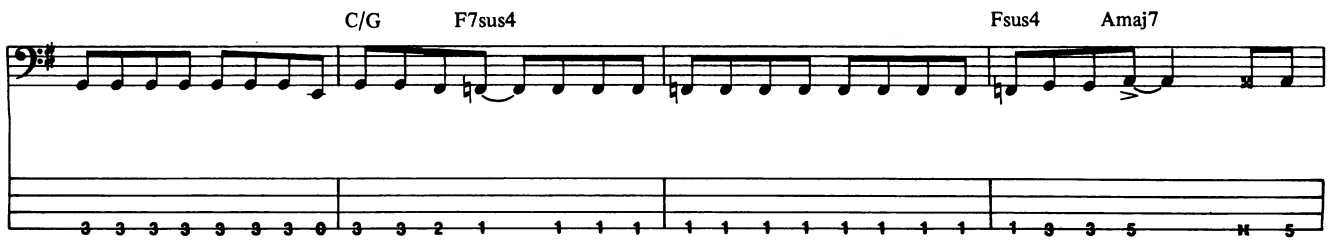

Verse
N.C. (G)
1.2.3.
4.
C/G
F7sus4
Fsus4
D/G
C/G
F7sus4
Fsus4
Amaj7
Asus2
Gsus2
B♭
A♭13
G7(no 3rd)

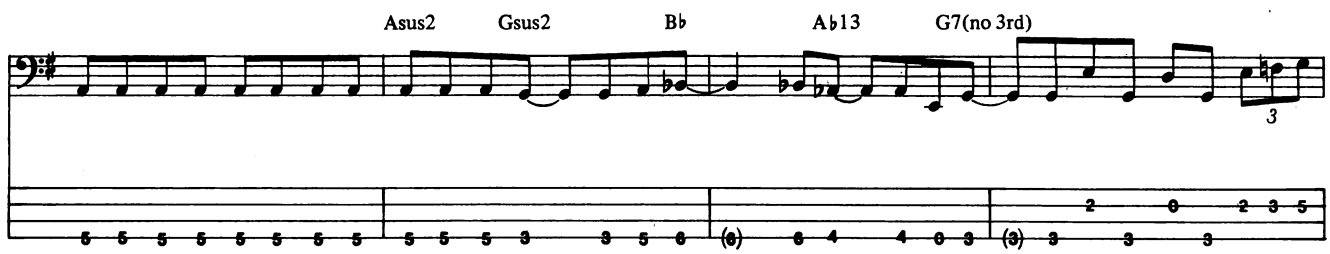

Guitar solo
N.C. (G)
sl.
sl.
Verse
N.C. (G)

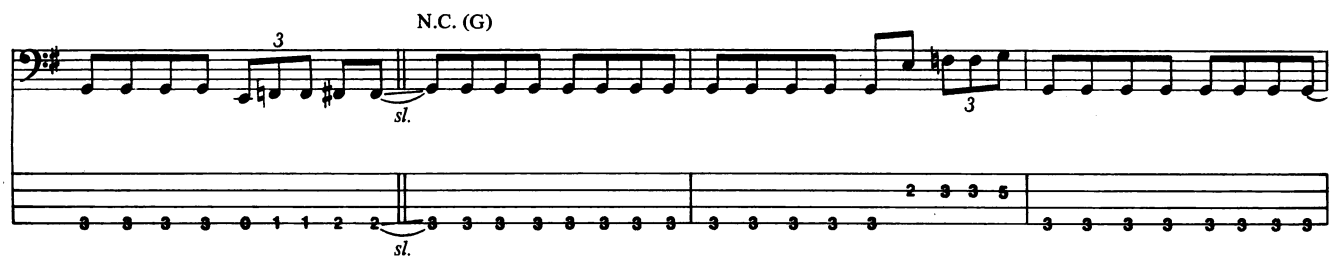


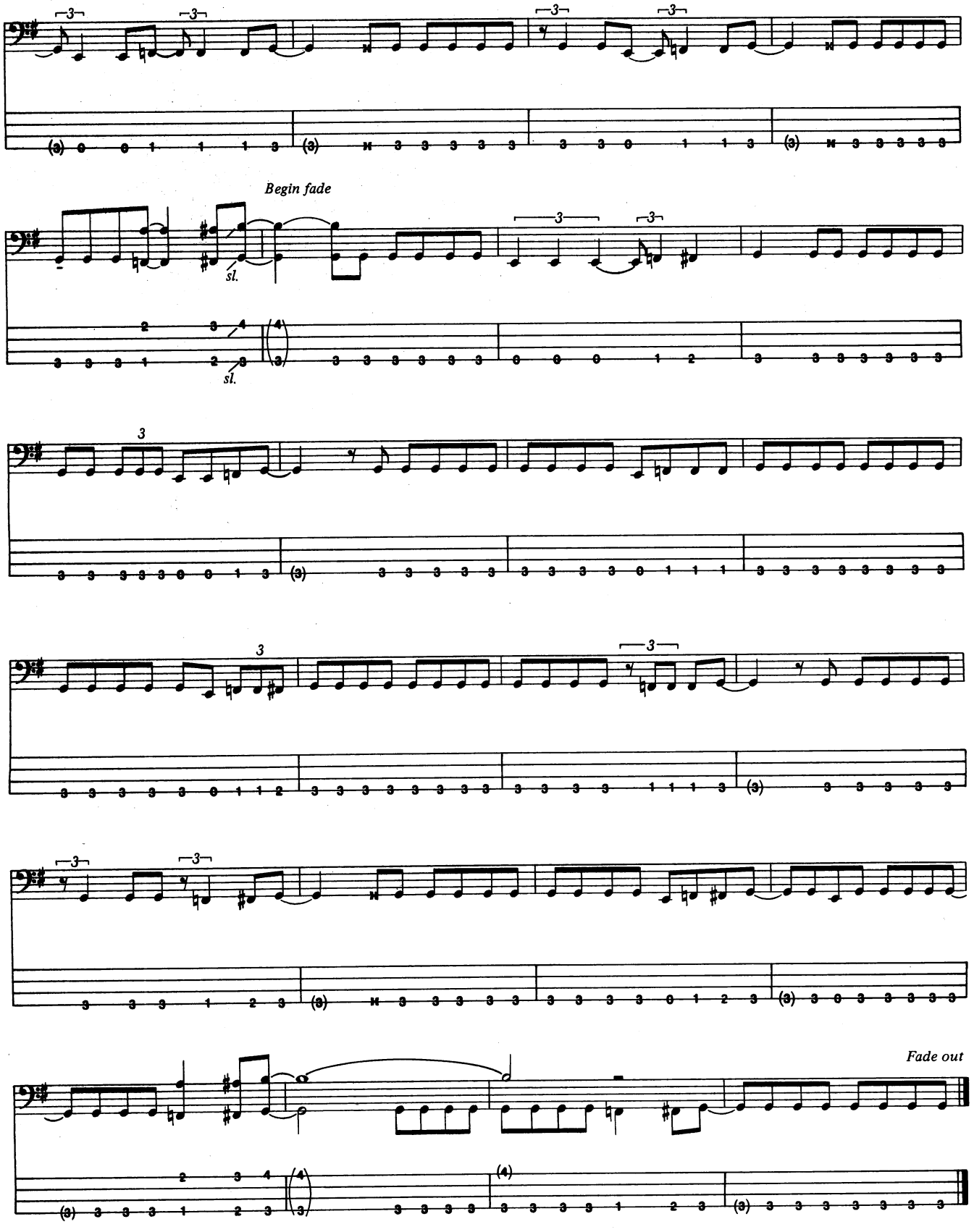



C/G
F7sus4
Fsus4
D/G
sl.
sl.


C/G
F7sus4
Fsus4
Amaj7


Asus2
Gsus2
B♭
A♭13
G7(no 3rd)

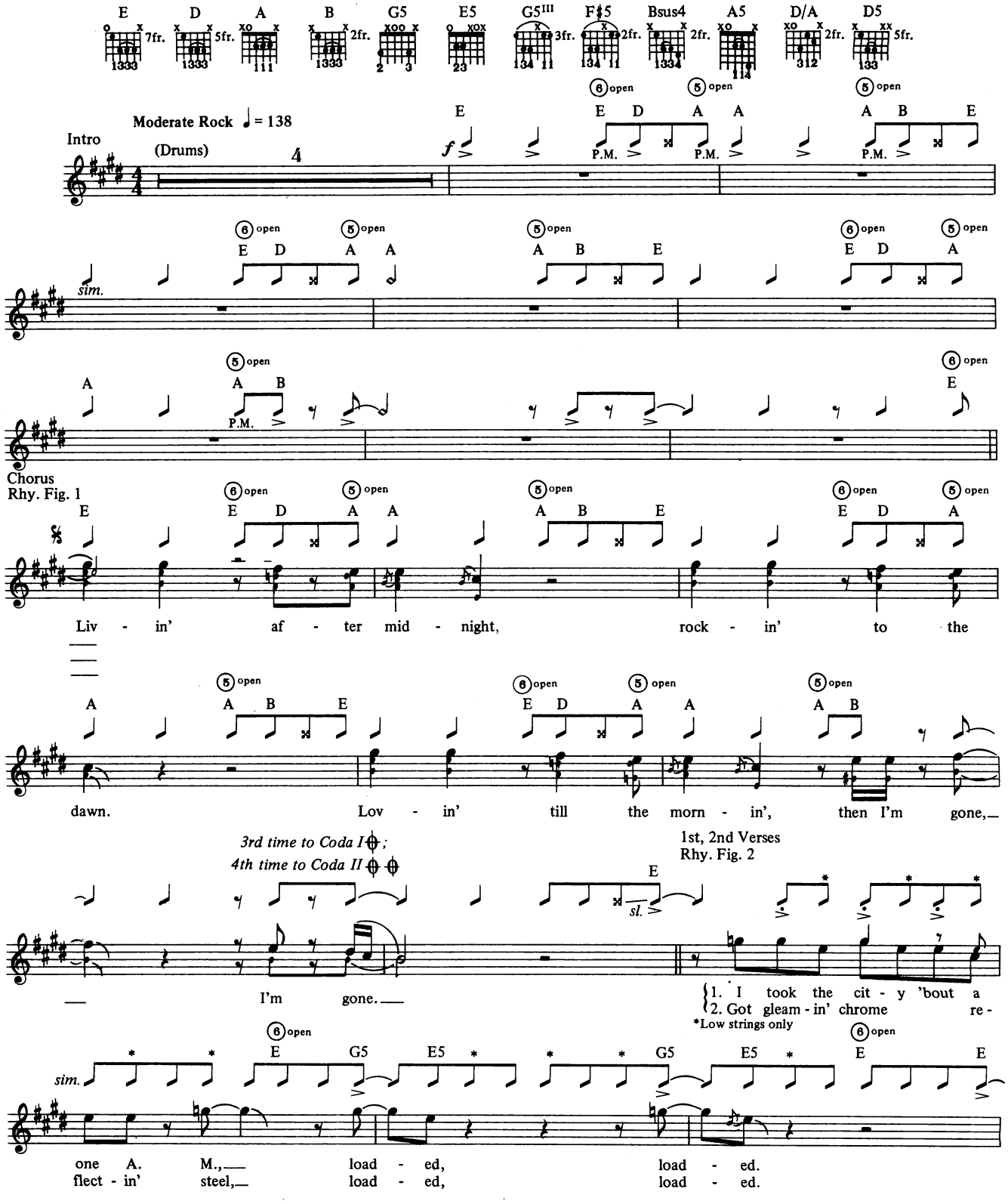

N.C. (G)
sl.
sl.


Begin fade
sl.
sl.
Fade out

LIVING AFTER MIDNIGHT

As Recorded by Judas Priest
(From the album BRITISH STEEL/Columbia Records)

Words and music by
Glenn Tipton, Robert Halford
& Kenneth Downing



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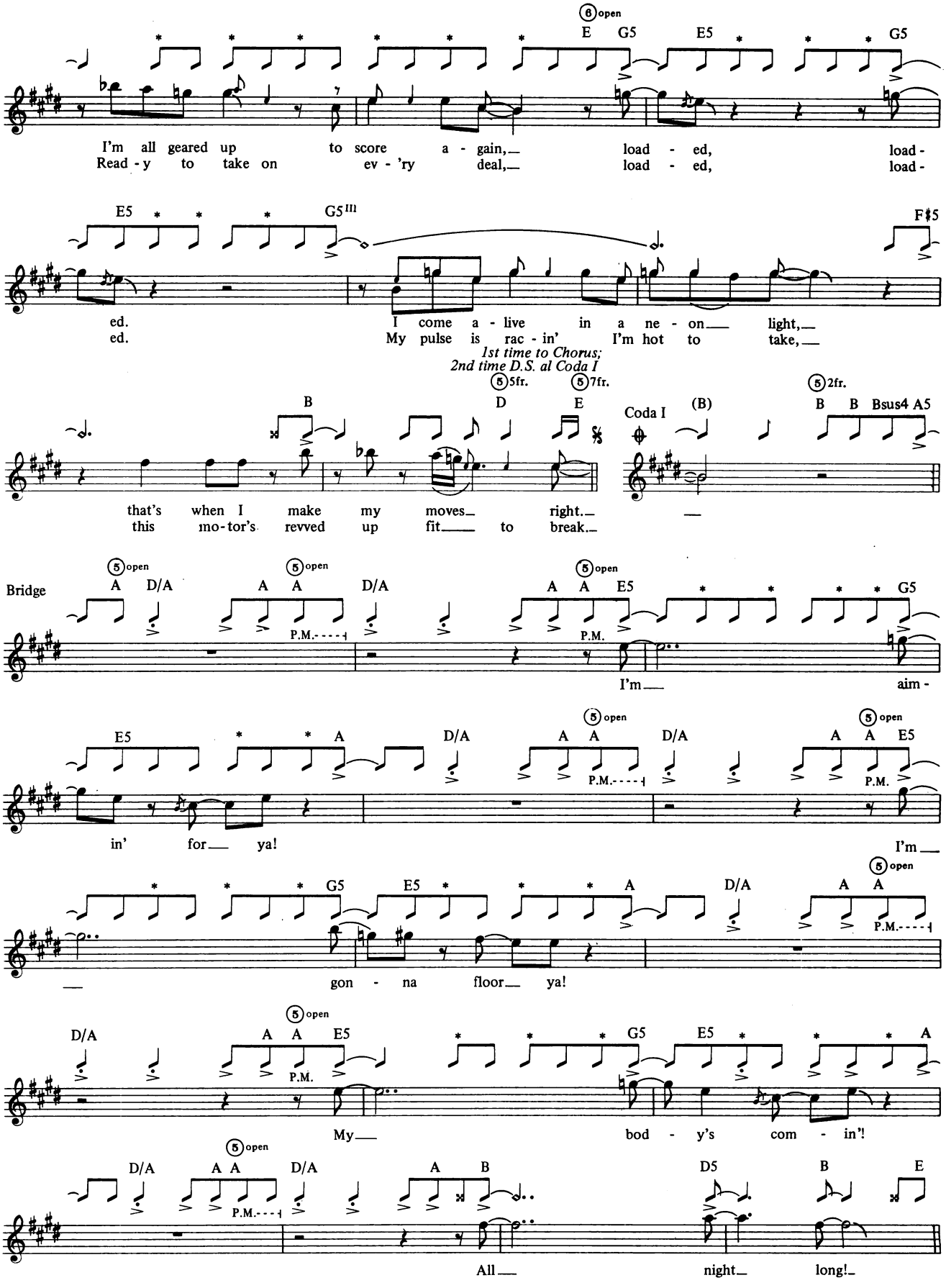
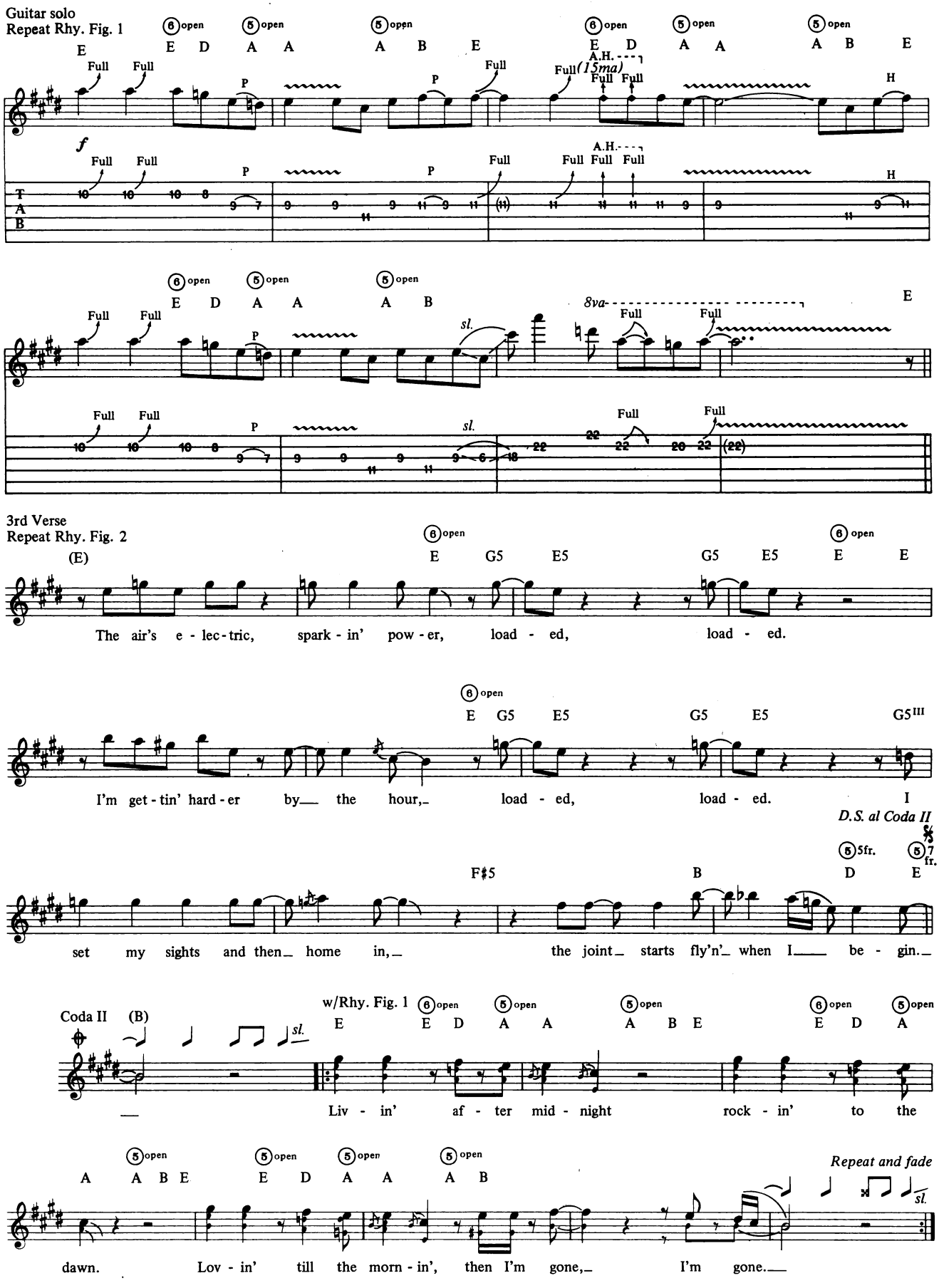
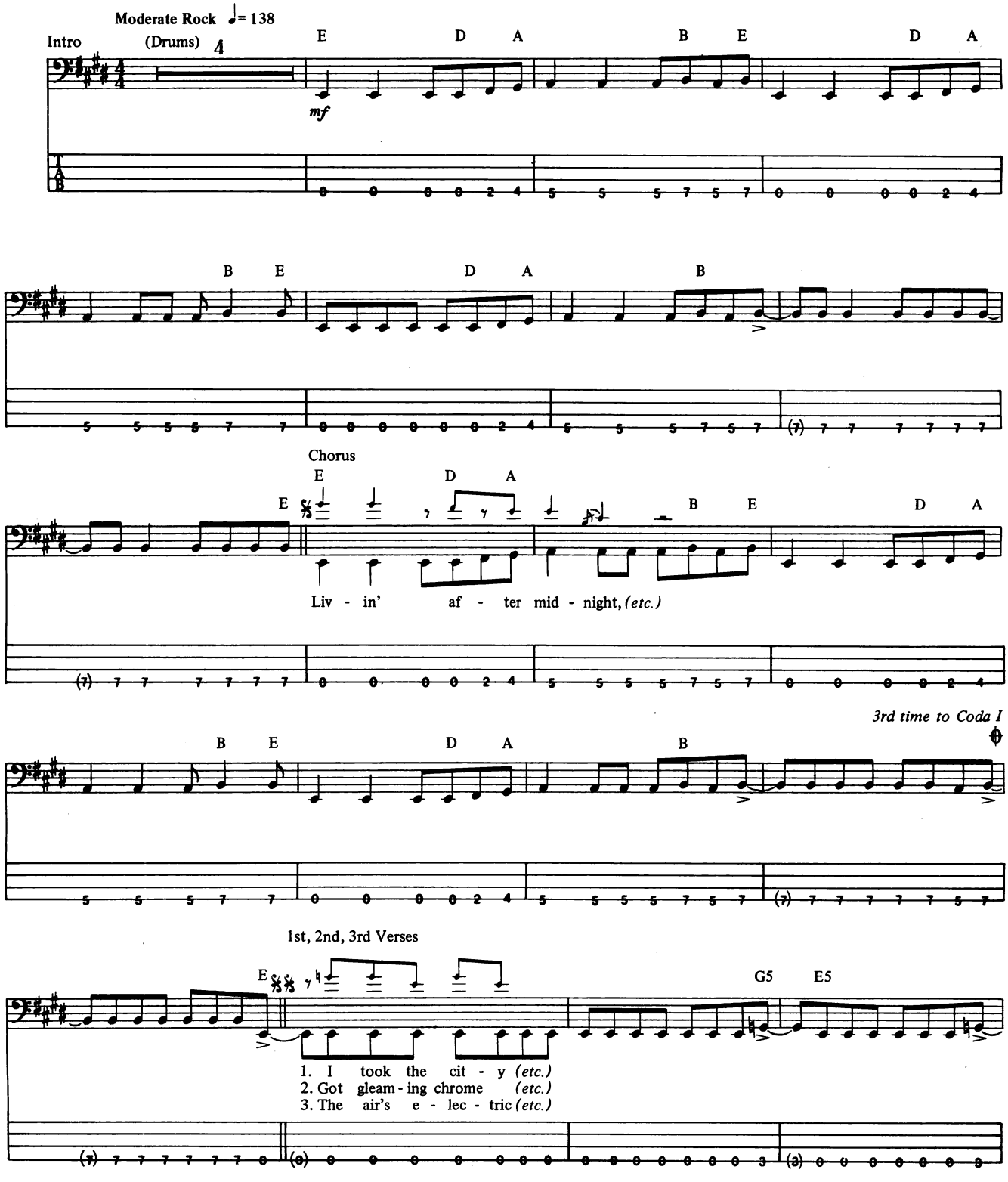

6 open
E G5 E5 G5
I'm all geared up to score a - gain, load - ed, load -
Read - y to take on ev - 'ry deal, load - ed, load -
E5 G5 III F♯5
ed. I come a - live in a ne - on light,
ed. My pulse is rac - in' I'm hot to take,
1st time to Chorus;
2nd time D.S. al Coda I
5 5fr. 5 7fr.
B D E
that's when I make my moves right.
this mo-tor's revved up fit to break.
Coda I (B)
5 2fr.
B B Bsus4 A5
Bridge
5 open
A D/A A A D/A A A E5 G5
P.M.
I'm aim -
E5 A D/A A A D/A A A E5
in' for ya!
I'm
G5 E5 A D/A A A
gon - na floor ya!
D/A A A E5 G5 E5 A
My bod - y's com - in'!
D/A A A D/A A B D5 B E
All night long!


Guitar solo
Repeat Rhy. Fig. 1
3rd Verse
Repeat Rhy. Fig. 2
The air's e - lec - tric, spark - in' pow - er, load - ed, load - ed.
I'm get - tin' hard - er by the hour, load - ed, load - ed.
D.S. al Coda II
set my sights and then home in, the joint starts fly'n' when I be - gin.
Coda II
w/Rhy. Fig. 1
Liv - in' af - ter mid - night rock - in' to the
dawn. Lov - in' till the morn - in', then I'm gone, I'm gone.
Repeat and fade

BASS LINE FOR

LIVING AFTER MIDNIGHT

Words and music by
Glenn Tipton, Robert Halford
& Kenneth Downing



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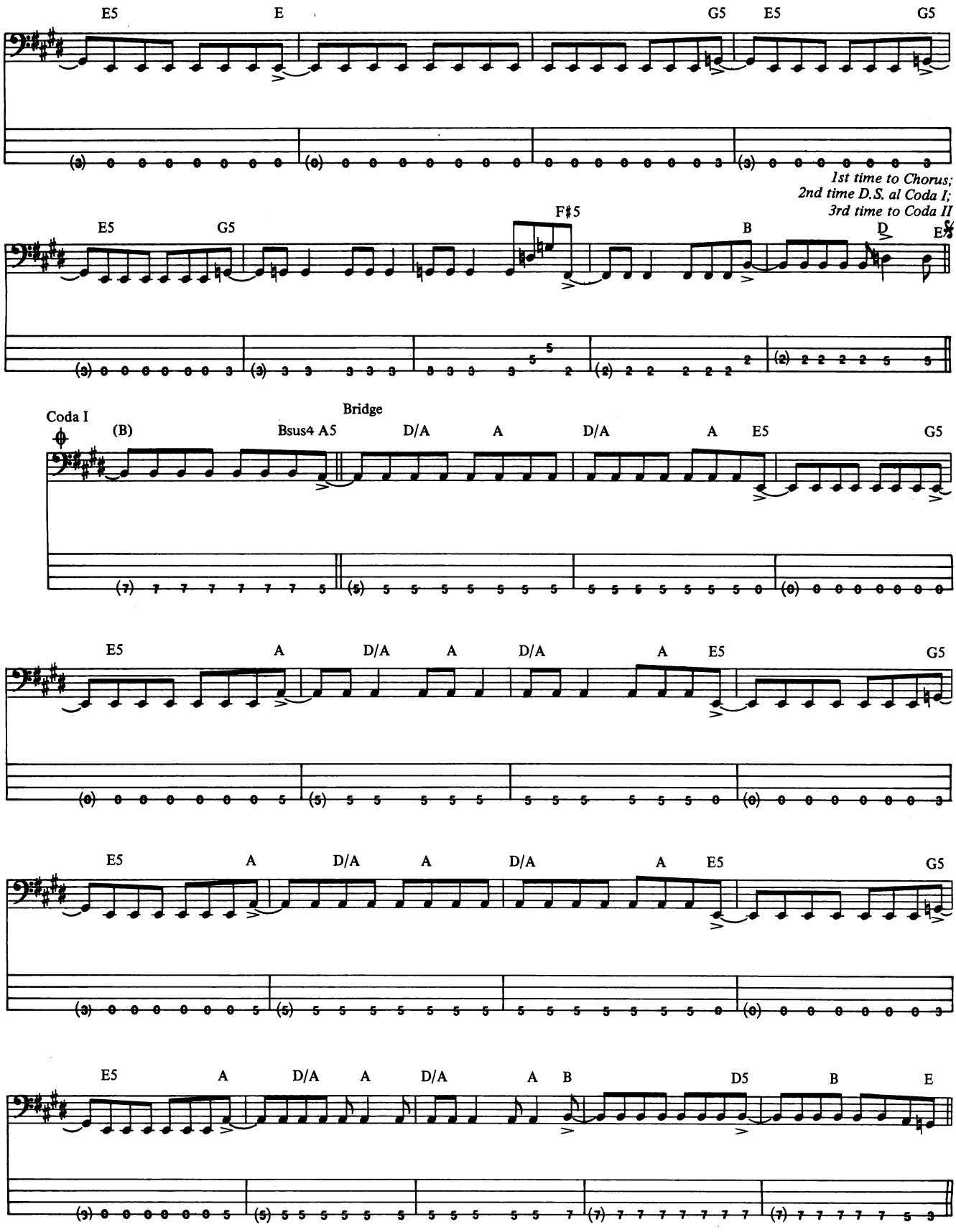
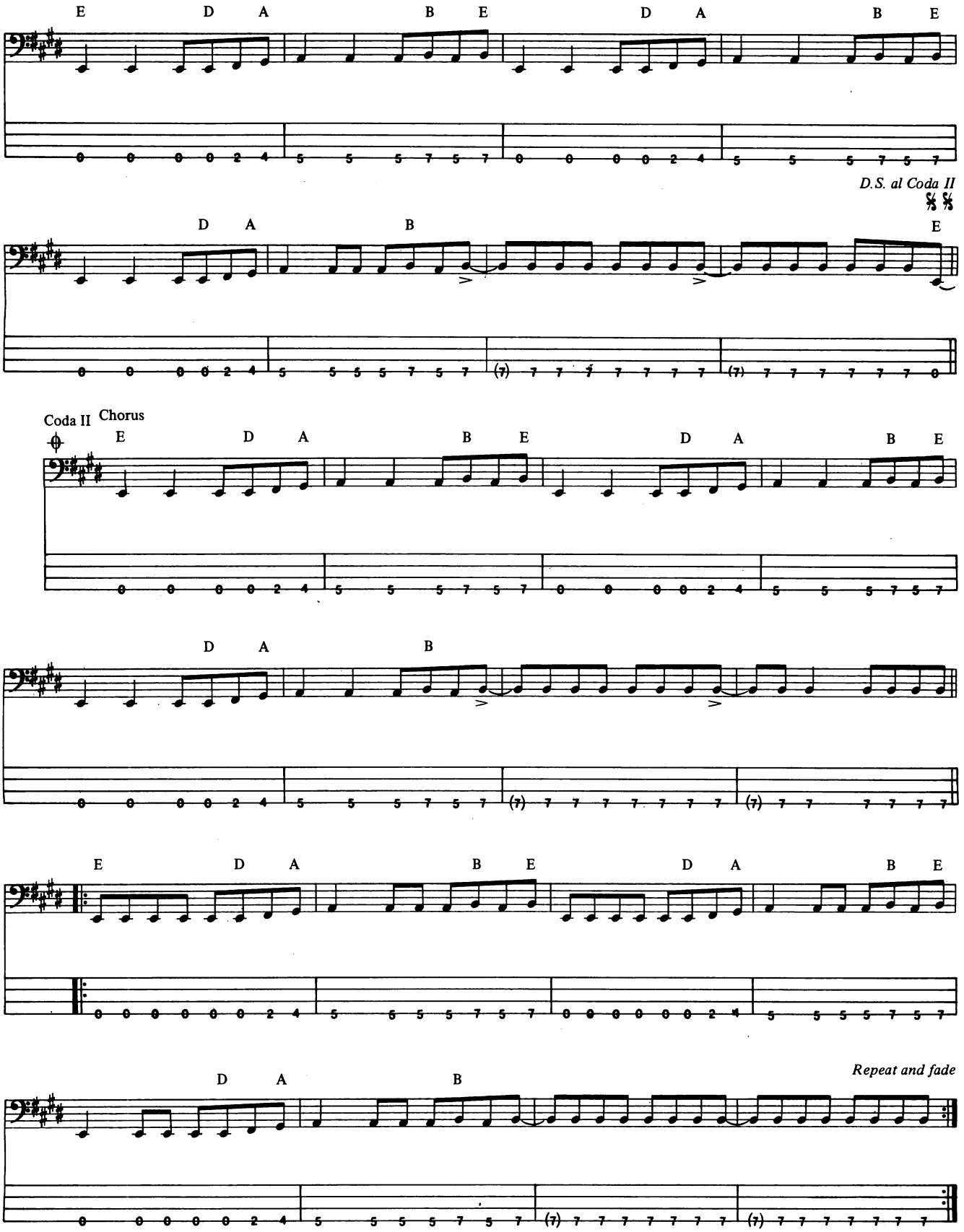
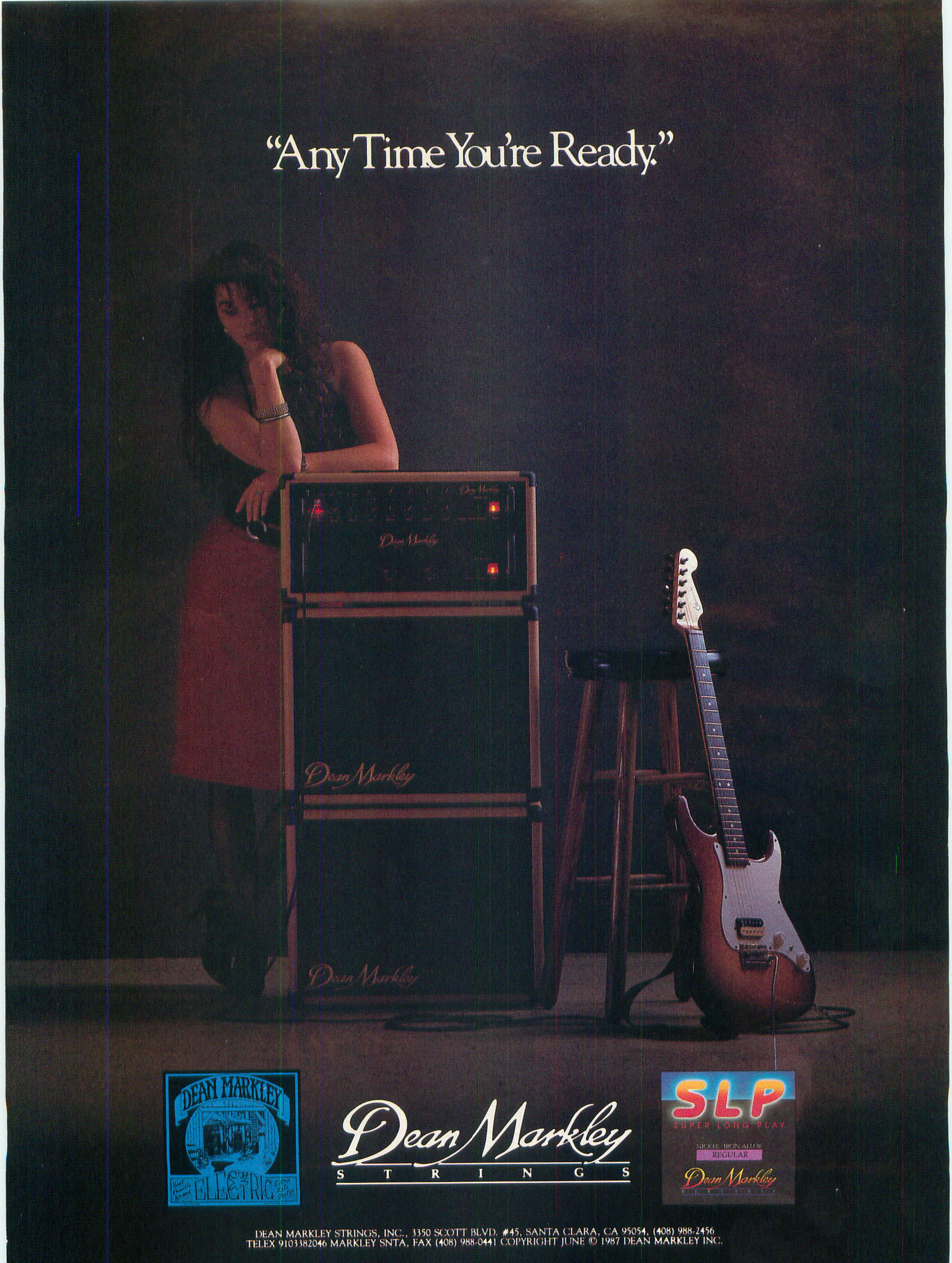

E5
E
G5
E5
G5
1st time to Chorus;
2nd time D.S. al Coda I;
3rd time to Coda II
E5
G5
F♯5
B
D
E
Coda I
(B)
Bsus4 A5
Bridge
D/A
A
D/A
A
E5
G5
E5
A
D/A
A
D/A
A
E5
G5
E5
A
D/A
A
D/A
A
E5
G5
E5
A
D/A
A
D/A
A
B
D5
B
E


E D A B E D A B E
D.S. al Coda II
D A B E
Coda II
Chorus
E D A B E D A B E
D A B
E D A B E D A B E
Repeat and fade
D A B


"Any Time You're Ready."
Dean Markley
Dean Markley
Dean Markley
DEAN MARKLEY
ELECTRIC
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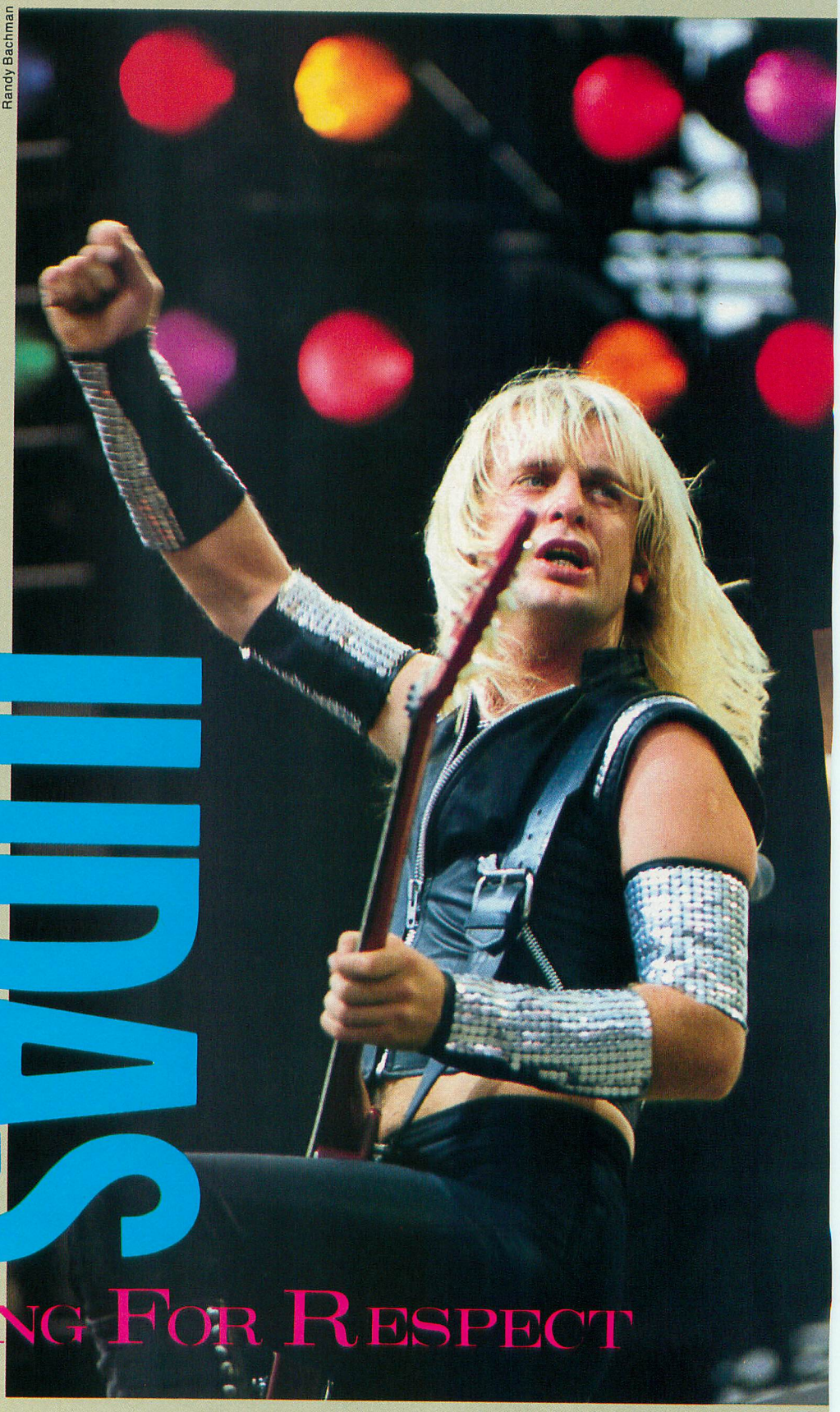
KK Downing



Randy Bachman

Judas Priest

Screaming For Respect

By Steve Gett

Glenn Tipton and KK Downing are unquestionably two of the most dynamic guitar heroes in the heavy metal world. Over the years they have mastered the art of the dual lead attack, establishing a very close-knit working relationship, where neither player attempts to outshine the other. All too often friction tends to build up in twin-guitar bands which subsequently results in problems, but although they have had their differences in the past, Tipton and Downing have managed to keep their egos in check and never let matters get out of hand.

"We've had the odd problem in the past," admits Glenn, "a little bit of jealousy might have cropped up here and there, but those days are long gone. You have to come to terms with the fact that you're both working towards a common cause and that it's not worth getting uptight about things. Nowadays, we try to split all the lead work 50/50 and that way there's no animosity."

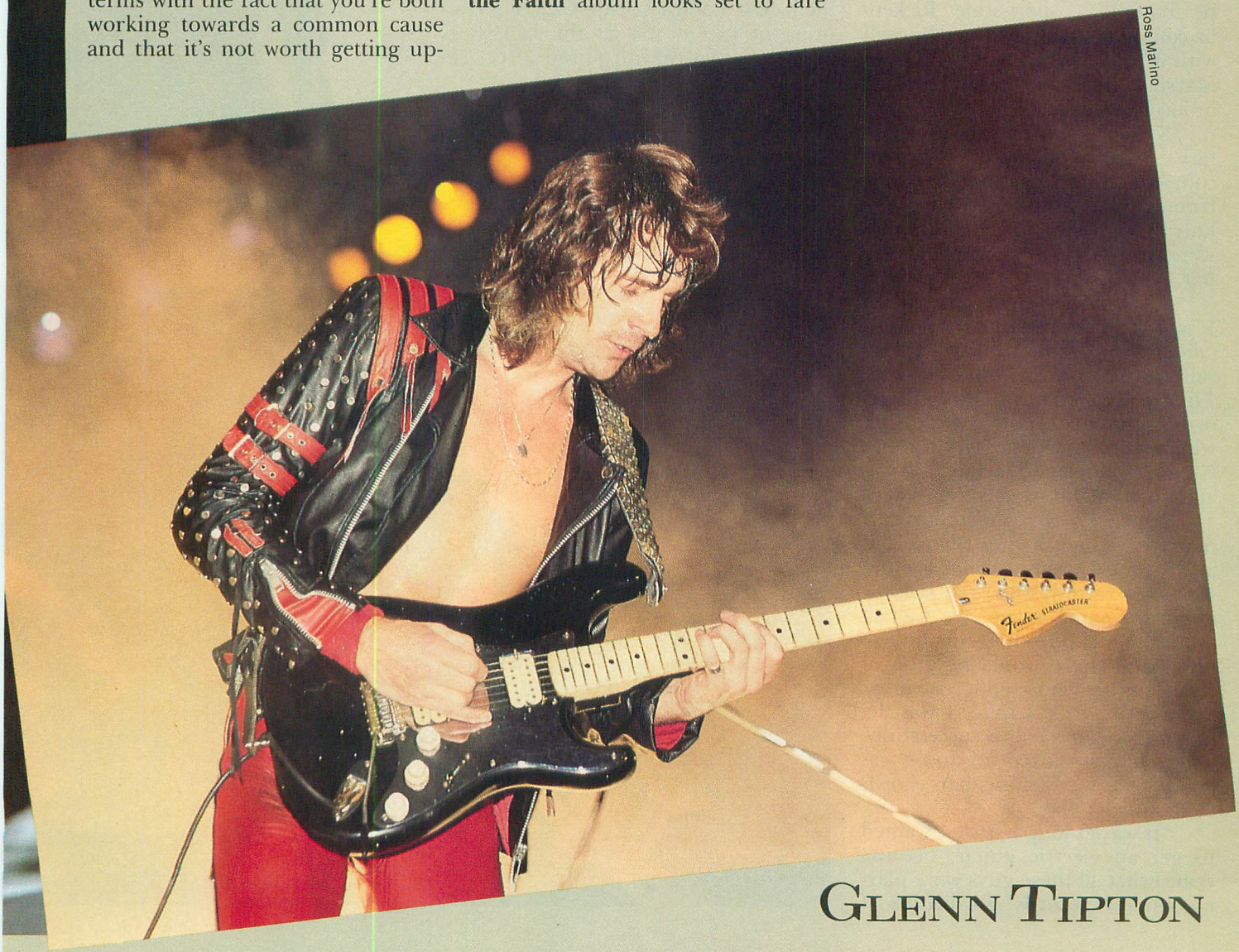
KK is in total accordance with his partner and adds: "Everybody says how well we work together and I'm well satisfied. Priest is a *band* and that's the way I look at it—not as solo artists. I just want to see this band get to the top the best way possible. It's always been my main goal and I've stood loyal to that."

The many years of hard work have certainly paid off for the two guitarists and now Judas Priest are more successful than ever. When they released **Screaming for Vengeance** in the summer of 1982, it immediately became the group's best selling output and has since sold over one and a half million copies in the United States alone.

Their brand new **Defenders of the Faith** album looks set to fare even better, so there can be little doubt that Priest have firmly established themselves as one of the world's leading metal attractions.

While leather-clad lead vocalist Rob Halford may rank as one of the most charismatic frontmen in the business, Tipton and Downing's lively guitar contributions have been a key factor in Priest's success story. The band was working on the final mixes for **Defenders of the Faith** in Miami, when **GUITAR** caught up with the two musicians for an exclusive interview to try and discover just what makes their unique partnership tick.

Despite the fact that their sytles are extremely compatible, and both were raised in Birmingham, an industrial town north of London, it's interesting to note that they came from very dissimilar backgrounds.



Ross Marino

GLENN TIPTON

Glenn Tipton grew up in a strong musical family and recalls: "My mother, who's an excellent pianist and used to be a professional teacher, got me started on the piano when I was about nine years old. Mind you, it was very short lived and she stopped giving me lessons after a while because I didn't pay attention!

"I actually got interested in guitar when my brother started playing and I found that I was able to pick it up quite quickly. I guess it helps if you've already got that basic knowledge in music. It was probably about a year later that I started to become aware of contemporary guitarists like Hendrix, Kossoff, Clapton, Peter Green and Leslie West. Those were the big 'heroes' of the time and that was the era that I came through."

Initially, Glenn started playing a Hofner semi-acoustic, after which he bought a short-scale Rickenbacker. Eventually he armed himself with a Strat, an SG and a 100 watt Marshall stack and began working in local blues bands.

KK's formative years as a guitarist took a somewhat rougher course, basically because he came from a poor family, who gave him little musical encouragement. Times were very hard for the young Downing.

"I only got my first guitar when I was able to afford ten pounds (about $15) for an acoustic," he recalls,"and that wasn't until I was 16. I'd already started listening to records, although I only had two Lps, which were the first Hendrix and Cream albums, and in fact that was all I thought I'd need at one stage.

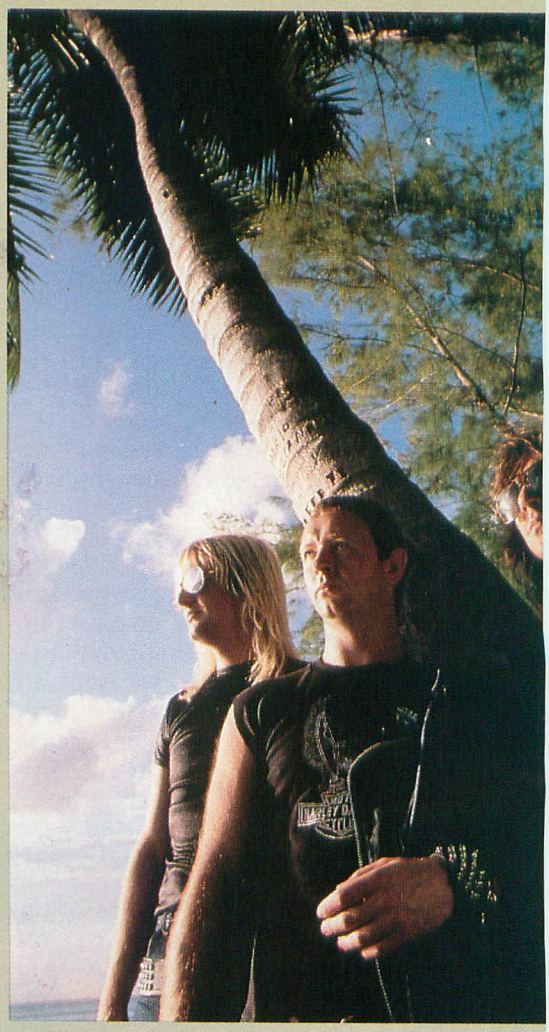
"Once I'd got the acoustic, I managed to get a chord book and at the time I used to knock around with a few friends who were basically doing the same as me. We'd all sit around somebody's house in the evenings and there would be a bit of rivalry as to who could remember the most chords. I think I was the first one to bar a chord successfully. That's how it started off and it was good in a way—those bar chords were murder though!

"It wasn't long before I wanted to get an electric guitar, because that's what all these guys were playing on the records. So, because I couldn't afford a proper one, I made one up out of a few bits and pieces—Watkins Rapiers and things like that. Then, obviously, you want an amp, and being the type of person that I am, I went for the best. So I saved up my money to get a Marshall 50 watt. After a couple of years I managed to scrape enough cash together and got a Gibson SG. That was really the course I took—Gibson and Marshall. I always wanted a Flying V, but I had to wait a while until I could get one of those."

KK started playing alongside old school pal/bassist Ian Hill in a number of 'electric blues' improvisation bands before they formed Judas Priest in 1971. After a lot of local gigging Rob Halford took over for their original lead vocalist in '73. A year later Glenn Tipton arrived on the scene.

At that juncture, Priest had got their first contract with Gull Records; in fact it was at the label's insistence that they acquired a second guitarist.

"I think we were definitely one of the first heavy metal bands to have two lead guitarists," states Tipton, "and since then a lot of bands seem to have copied that idea. It was quite innovative then and I don't think either of us realized how good



Laura Levine

it would work until we got into the second or third album.

"In the early days any problems probably arose out of the fact that being in a dual-guitar situation, you obviously felt that there was a lot more in you that you could actually say. You like to take all the lead but you can only take half of it. It's a natural human instinct and it was just a case of learning to live with it and overcoming any ego things, which we've since done."

Priest recorded **Rocka-Rolla** and **Sad Wings of Destiny** for Gull Records and then in 1977 they switched to CBS worldwide. Subsequent studio outputs like **Sin After Sin, Stained Class** and **Hell Bent for Leather** saw them building up a strong following on both sides of the Atlantic. But it was with the 1979 live **Unleashed in the East** album that the band started earning major international recognition.

British Steel gave them their first gold record in America, but things really took off in a big way with **Screaming for Vengeance.**

Both KK and Glenn are confident that **Defenders of the Faith** is the best Judas Priest effort to date, but did the success of **Screaming for Vengeance** place any extra pressure on the group to come up with an equally forceful follow-up?

Ross Marino

GLENN: "To be quite honest we were a bit concerned because we've seen so many bands write a great album and then they haven't been able to follow it, so that's why we really wanted to make sure that this one was right. Initially we sat down and kicked ideas around, put some down and discarded a few, and then all of a sudden it blossomed and everything seemed to fall into place."

KK: "We've certainly spent a lot longer than ever in the studios, but we've also had quite a few technical problems with equipment breaking down. In a way though, I think that the time we've spent has enabled us to put together the best album we've ever done. And I think that when you get to our stage you have to take more time, care and thought as to what's actually going on the record."

Once again, Priest used Tom Allom as their producer; he has worked with them since **Unleashed in the East.** What are his particular strengths in the studio?

Ebet Roberts

"Well, we've never wanted a producer who arranges songs like a Mutt Lange," explains Glenn, "because that area we can always do ourselves. And also we've always been capable of getting good vocal and guitar sounds. But Tom's an excellent engineer and he makes the most of what we give. He's also a great diplomat and if there are times when he needs to make any criticism about anything, he knows just where to step in and step out.

"He's a great all-rounder and the sounds we get he enhances and makes better. He knows exactly what's required from us and what our fans expect. He knows where to draw the line. We think the world of him and there's nobody else we'd want to work with."

As with the last album, **Defenders of the Faith** sees Tipton and Downing going for short and snappy lead breaks, as opposed to the more elongated solos that were featured on their earlier records.

"That's very much a conscious thing on our behalf," claims Glenn. "Rather than going for those long, extended solos, which tend to sound a bit dated these days, we've tried to keep things as short as possible. That way it's more effective and makes the overall sound far more exciting."

KK and Glenn have recorded an abundance of excellent lead work over the years and one wonders if there are any that they've been particularly proud of.

"It's very hard to list any individual ones," opines Tipton. "I always get *Beyond the Realms of Death* thrown at me, which a lot of people seem to consider was a great solo, and I guess it did come together quite nicely. I personally tend to like the faster ones I've done. Also there's a lot of good stuff that KK and I have split, like *The Green Manalishi.* People tend to disregard those."

As far as KK's concerned: "There are a lot of things I'm pretty proud of. It's generally when I've got a good sound, whether it's by accident or through research. I consider *Sinner, Dissident Aggressor, The Rage* and *Victim of Changes* as good ones, but some of those are going back a bit.

"It's actually quite difficult to remember what you've played on, after so many songs. Every time we do an album we obviously think everything's good, otherwise it wouldn't go on there. But the main thing is putting down what suits a song. You get a feeling off a rhythm track or a certain beat, and sometimes it might be pretty laid back so you can't always go mad.

"But the most important thing about solos is to try and say something in the space you're allowed and also to try and be as innovative as possible."

Being original is very important to both KK and Glenn and listening through their catalogue they have come up with some very positive ideas over the years. Indeed, it would be extremely hard to accuse them of 'ripping-off' other players.

"I think a lot of people nowadays are all into the tremelo bar and hammering techniques," asserts Tipton, "which are things that have all been said and done. I like people who are innovative, people who create their own style, and that's what I've always aimed to be. It's very hard though.

"I think Randy Rhoads would have been one of the last guitarists to have achieved his own style. It was a crying shame when he died, because he hadn't quite formed his own style and you could still pick out bits of other guitarists. I think he would have been an original though, if he hadn't died so tragically."

On the topic of originality, Downing believes: "I tried to get my own style together from the word go really, because I never did things that other people would, like copying solos or even songs.

"If you asked me to play *Crossroads* or *Born Under a Bad Sign* I could probably do it pretty instantaneously, but that's because I've been playing for so long. But right up until five or six years ago I wouldn't have been able to pick up a guitar and play those songs, because I never actually sat down and learned them. It's important to try and discover things for yourself, if you want to get any kind of identity together."

Neither KK nor Glenn find it easy to put a finger on the contrast in their styles, but vocalist Rob Halford is able to put forward an interesting viewpoint on the matter.

"Glenn has always been the more melodic writer," conjectures Rob, whereas KK's more of a gut feeling guy. He lets rip with the tremelo and all that business. I love what they both do—I'm not attached to one more than than the other—and it puts me in a nice position as a writer, from a lyrical melody point of view. It allows me to open up a lot more rather than just working alongside one specific style of guitar playing."

Together, KK, Glenn and Rob comprise quite a formidable writing team and if they continue to come up with material that's as strong as the songs featured on both **Screaming for Vengenace** and **Defenders of the Faith,** then Priest will surely be rocking along for a good few years to come.

Over the next few months, the band will be touring solidly in the states and anyone requiring proof of their ability to deliver the goods should definitely check them out in the live environment.

Axe fanatics may be interested to note that both KK and Glenn are now playing their new custom-designed Hamer guitars, which they've recently been working on. Downing hopes to be using an exclusive line of Hamer Flying V's, fitted with the Floyd-Rose tremelo system, while Tipton intends to replace his trusty SG's with a new model that he's basically designed himself. However, he'll still be using his modified black Stratocaster, which he still refers to as "the most powerful guitar I've ever had!"

Finally, I asked Glenn whether he still considers Priest to be a heavy metal band, to which he replied: "Definitely . . . we've never deviated. At one point 'heavy metal' was considered a dirty word, but we never thought so. We were always proud to say that we were an HM band. There's this dilemma going around that if you play heavy metal then you should avoid melody—and that's false. Nobody can ever deny that we've been an out-and-out HM band, but we've always put more into our music than just riffs—we've got far more to say in us." ■

Bob Leafe

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OZZY OSBOURNE

Metal's Heavy is the Patron Saint of Rock Guitar

by John Stix

Known primarily for biting the heads off flying animals and punching out ex-bass players, John "Ozzy" Osbourne also has a track record for picking great guitarists that rivals John Mayall and Paul Butterfield. If Ozzy is the dean of the Trade School of Heavy Metal, his alumni include Tony Iommi, THE guitar sound of Black Sabbath, Randy Rhoads, an innovator who helped to bring heavy metal out of the 60s and into the 80s, and Brad Gillis, whose band Night Ranger combines guitar assaults with sing-along vocals to charge the radio waves with a winning mix of pop/metal. His current student body is Jake Williams, AKA Jake E. Lee, whose debut on Bark at the Moon promises that he may one day be recognized as more than just Randy Rhoads' replacement.

GUITAR was interested in what Ozzy had to say about having worked with so many outstanding guitarists. We caught up with him in Miami, the day after he had performed in Jacksonville, Florida, in drag. Just after the show the Mayor of Jacksonville went on television to say that Ozzy would be banned from ever performing in that town again. "Boy George gets a Grammy and I get banned in Jacksonville!" was Ozzy's opening statement. But we weren't here to talk about the headlines, so Ozzy finally succumbed to a real conversation about music.

"People always ask me how I find all these great guitar players. When I audition people the first thing I look for is attitude. Randy and Jake had a similiar attitude, which was, 'if I'm good enough, I'm good enough. I'll play what I can while I can. If you don't like me that's all right.' They weren't cocky. When you consider that I live with these guys every day, attitude is important.

"Most guitar players want to impress other guitar players. They want another guitarist to wonder how they did a certain structure. I've heard that one guy had his fingers slit so he would have a bigger reach. That's ridiculous. Guitar players screw around and miss their cream all the time. While going after a sound on their amp they play incredible things, but never realize it because they're just trying to get a good sound. And for every great guitar player we know of, there's millions more out there."

Ross Marino

TONY IOMMI

From the early 70s right up to this day Tony Iommi is one of the innovators of heavy metal guitar playing. This is no small thing considering he chopped off the ends of his middle and ring fingers on a machine. The guy had a lot of barriers to overcome just within himself. For a while he thought he would never play again. But he mastered it. I knew he would crack it. Tony is headstrong and a solid man. He was the leader of the band and the one we all looked to for strength when we were having difficulties.

We were all local guys and Tony was a school friend. I was in a band with Geezer Butler (bass) and Tony played with drummer Bill Ward. Tony was the local guitar hero, certainly the best in Birmingham for his jazz/blues style of music. Alvin Lee was a big influence on him and he loved playing around with the 12-bar jazz/blues. He was fast and slick.

He wrote all the riffs. I wrote a certain amount of the lyrics, but the main lyricist in Black Sabbath was Geezer Butler. I can honestly say that the nucleus of Sabbath was Tony and Geezer. I'd just come up with the vocal lines to go with their parts.

The best albums I did with Sabbath were **Black Sabbath, Paranoid, Master of Reality, Volume 4** and **Sabbath Bloody Sabbath.** By **Bloody Sabbath** Tony had

taken over the role of producer. Though he was a good one, after that it started to get too overproduced, too intricate. The kids we attracted didn't care how many guitar overdubs were going on, they just wanted to rock. We started to become the Pink Floyd of heavy metal. We were trying to get too clever with ourselves and kids weren't interested.

The first album was a totally new experience. We'd never recorded and we were excited. When you're like that your best comes out because you want to play. Instead of saying we've been on tour, now is the time to do an album, we said, wow we're doing an album! Look ma, this is what my voice sounds like on record. It was one of the nicest feelings I've ever had.

Paranoid was the classic album. The dedicated fans know everything inside out, but the major core of what people remember is this album. To this day I still play the title track. Tony wrote that riff. He was always very clever at inventing bridges from one section to another. The track *Fairies Wear Boots* flows beautifully, but in actual fact that was two songs combined into one.

Tony's greatest strength was the belief he had in himself. He's a very solid man. When you hear Tony Iommi play, no matter who he's got singing for him, you always know it's Tony. There's only one Eddie Van Halen, but there's a million players who copy him. There's only one Tony Iommi and very few people who can copy him. In fact Eddie Van Halen was influenced by Tony, as was Brian May.

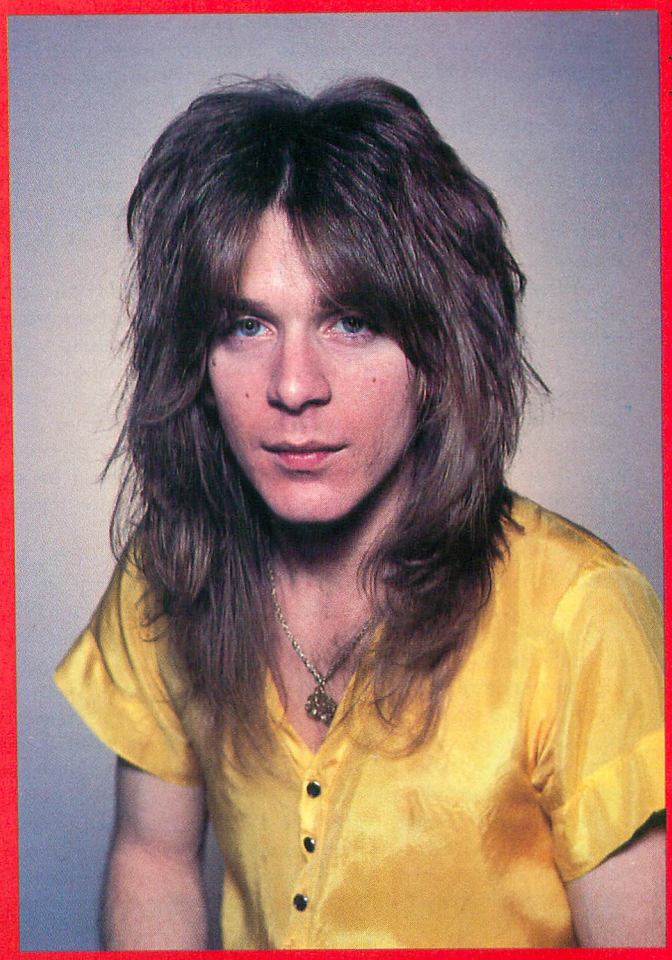
Whatever I said or may have said about Tony as a person was between me and him, but as a player he was truly talented. When he left Sabbath and joined Jethro Tull for a short spell, I thought my world was going to end. I had lost one of the greatest performers I had ever met. But we never communicated much. We were in a band and I would go to my room and he would go to his. It wasn't like Randy and I sitting on the bus jamming around. Tony was an isolated person. In actual fact in all the years I worked with him I can't honestly say I knew him as much as I knew Randy and now Jake. It wasn't that kind of relationship. I was the singer.

RANDY RHOADS

The biggest battle I had with Sabbath was that I don't play an instrument so I have to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with *Suicide Solution* I was walking past Randy's dressing room and he was just knocking around. I said, 'What a great riff!' He said, 'What riff?' I said, 'What you just played.' So we worked it out and had a song.

Before Randy came along I was at the point of giving up hope. As the ex-singer for Black Sabbath, people who auditioned were trying to lay this number on me. But I say if you've got the looks and attitude the rest will follow. I mean, if they were crap guitar players it was—get on your bike and don't waste my time.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, 'Randy I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts.' He'd say, 'Don't worry we'll get one.'


Jeffrey Mayer

I think Randy's high point on the **Blizzard** album was the guitar solo on *Revelation Mother Earth*. It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

Diary was recorded soon after **Blizzard** because of what the record company wanted. When you're going out on the road there is never enough time to record and you end up making big mistakes. You put things down just because you're going out. We recorded **Diary** quickly. I hate being in a recording studio to begin with, but working with Randy and Bob Daisley was a new and refreshing experience for me. I was working with guys who didn't have to do it, they wanted to. It got that old spark alive again. **Diary** was the better of the two albums as songs go. The mix wasn't too clever but we weren't there for the mix, we were back out on the road.

Randy said that he wasn't happy with his solos on **Diary,** but every guitar player that you've ever met will be critical of his solos. I've yet to meet a guitarist who has said, I'm great on this track. They always put themselves down. I said to Randy, for god's sake you've got the greatest gift a person can have; you can play an instrument. Play it and love what you play. But it's like any recording artist is never 100% happy. When they give me a platinum album I say yeah, it works. Whether I like it or not is beside the point.

When we did *Crazy Train* Randy spent three days and nights in the studio. It was driving me nuts. I walked in and said, 'Randy just play as your heart tells you to play. Play as if you're in front of an audience.' Guitar players want to impress other guitar players. I said, 'listen we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it.'

I remember Randy couldn't stand to work with headphones because he couldn't get the feel. It was like playing with a bucket on your head. He would take a straight line to a live speaker and play as if he were performing live. The backing track was playing full up and slamming him against the wall. There was one track, *S.A.T.O.*, which was a rush job. That's the only tune on **Diary** where I jump the needle. It was a case of you've got two days to finish and if you ain't, it's going out as is. We did what we could to salvage it.

I'll never forget when we first got *Goodbye to Romance* together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and *Romance* is kind of Beatlesque. *So Tired* on the **Bark at the Moon** album also has that kind of thing about it. Anyway, Randy phoned his mom and tried to play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on **Blizzard** were put together in an old mill house by a river in Wales. When *Crazy Train* was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over. One eerie thing was that on *Over the Mountain* Randy played the riff to *Black Sabbath*. I said, 'Do you know what this is? It's the first riff we ever wrote together in Sabbath!' He didn't know at all. I thought, what a weird coincidence. It made me think that what I had done was to take Black Sabbath from 1970 to 1980 and carried on.

Neil Zlozower

Some nights Randy would give me a spine chill. His playing was so unpredictable live. He wouldn't think about it, he would just go for it. He wouldn't wonder if it would fit the song structure, he would just play his ideas as if they were there anyway.

I still have that live album we were going to put out. I own it and right now I don't feel it has to come out. There's still a lot of bad feeling with Randy's parents. The original idea was to put out a double live album with one disc being material from the two Ozzy albums and the other having Black Sabbath material. The contract said we had to do a double live album and we never had enough material of our own to deliver, so we needed to include the Sabbath stuff. When Randy was killed I was still obligated to that contract. That is why we did **Speak of the Devil.** I hate that album and have never heard it. I don't want to. The record company said they wanted half the album with Randy and the other half with Brad Gillis. I said no way. I never wanted to do that Sabbath album. Why would I get out of the band and then do that! The record company had me by the balls. If they pick up the dough, you've got to deliver. There was no way I was going to let the record company make a whore out of Randy.

Eventually that live album with Randy will come out. I will not release it without the consent of his parents. If Randy's parents want it out we'll work it out. It's not a question of whether his playing is good enough. It's Randy Rhoads and there is very little stuff he did, be it good, bad or indifferent. I wouldn't put it out for some guy to say, featuring the late great Randy Rhoads. That's selling him up the river.

A lot of people ask what was Randy really like. A lot of people don't know. Kevin DuBrow knows one side of Randy and I know another. We both may know him together, but I don't know Kevin and he doesn't know me. But we've both had the privilege of knowing Randy. No two people can look at or think of one guy the same way. We may have both loved him but it's two different people in love with one situation.

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on the way out. But Randy was at the beginning of his life and bursting forward. If he had left my band I would have given him my blessing. I've heard a lot of bad raps that Randy was going to leave me and join Quiet Riot. If he had, I'd have said fair enough. I don't have the right to anybody. But he never mentioned it to me. Kevin DuBrow says that

Randy was doing this and that. Maybe that's what Randy told him, but he told me a totally different thing. The thing is, whatever anybody says about Randy, he is not here to defend himself. I'll never put him down. I loved him as a man and he died far too early. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, 'Why on earth do you want to do that? You're just getting a taste of success.' He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for $2,000 and spent his days and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures. In fact the track *Diary of a Madman* was based on a classical theme he was working on with a tutor. I thought, what a fantastic thing, and we developed it into this riff. We stole a lot of things. We didn't really steal, we'd pick a lot of things which are out there just looking at you.

After Randy's death, Bernie Torme filled in. He used to be Ian Gillan's guitar player. Gillan joined Sabbath and Bernie joined me for the tour. He couldn't cut the gig. Moving from night clubs to 20,000 seaters freaked him out. But it was necessary for me to get out there. At that point I was so distraught over the loss of Randy that I thought if I didn't get back on the boards I'd never get up there again. I was desperate. I said even if we don't have a guitar player I've got to do a gig. I didn't care because everybody was walking around in shock. It took a year for it to fully take its impact on me. When I see the pictures in your magazine (GUITAR June '84) I remember when Randy bought those bracelets. I'll never forget when I met his mother for the first time after the accident. I felt like it was my fault, yet it wasn't. I think to myself if I'd been awake I could have done something.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing *My Way* all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off of the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

BRAD GILLIS

Brad Gillis filled in for a while, because I had to get a guitar player who could see me through the Madman tour. Brad did that tour and the live album with me, but he wouldn't have been the permanent guitar player. Though he is a great guitarist, his heart wasn't into my style of music. I used him because I had to. There was another guy before Brad but I didn't get on with his personality. Brad wasn't a heavy metal guitar player, although he can play it quite well. He liked the audience to be full of chicks. The hard core metal people are mostly guys.

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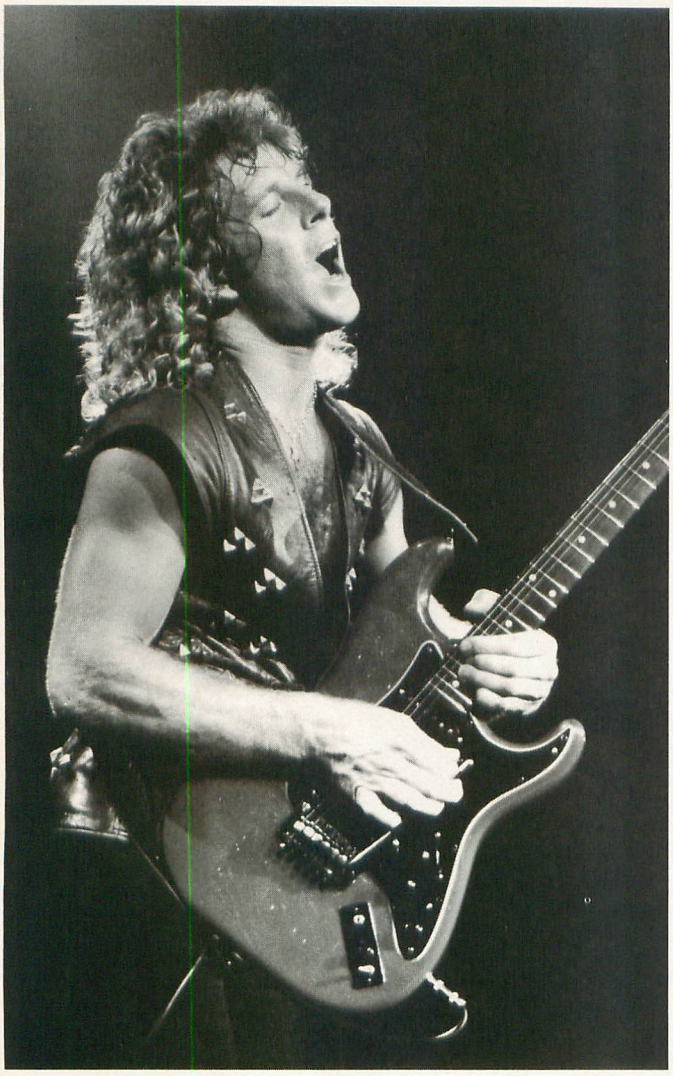
OZZY OSBOURNE



Ross Marino

Speak of the Devil was as live as you could possibly get on an album. But I wouldn't have been Brad Gillis for the world, because you've got to be a stone cold mother to get onstage just after a guy got burnt in an air crash and play the licks. Brad's strength was his determination to get it on with his band Night Ranger. By coming with me it helped him reach his own goals.

During the Madman tour I had gone through two deaths, a divorce and a marriage. Not only did I lose Randy, but I also lost a very close friend of ours, Rachel Youngblood, our seamstress. She was golden. Randy and Rachel were always goofing off together. They both died together and I know they weren't clowning around. After hearing about a plane crash where a guy jumped into the river to save a woman, Randy became frightened of flying. I knew that Rachel had a heart condition and she wasn't going to do any acrobatics. As far as I gather, because I was asleep in the back of the bus, they were going to take an aerial photo of the bus and the pilot made a terrible error. By the time I finished that tour I wanted to put my head down and go to sleep for a year. But the machine keeps you going.

Mark Weiss

JAKE E. LEE

When it came time to audition new guitarists I called Dana Strong, who works for Danny Spanos. Dana has his ear to the floor all the time. He is the man who recommended Randy to me. Dana got me some people to audition and I picked Jake. Jake has a real snazzy style and I knew instantly he was the one. After Jake it was, don't waste my time, that's the guy I want. I don't know why or how it happens. It's like when you first hear *Purple Haze* and your hair stands on end. Jake is similiar to Randy in personality and his dedication to the guitar. He never comes out of his room. He'll stay in and practice all day.

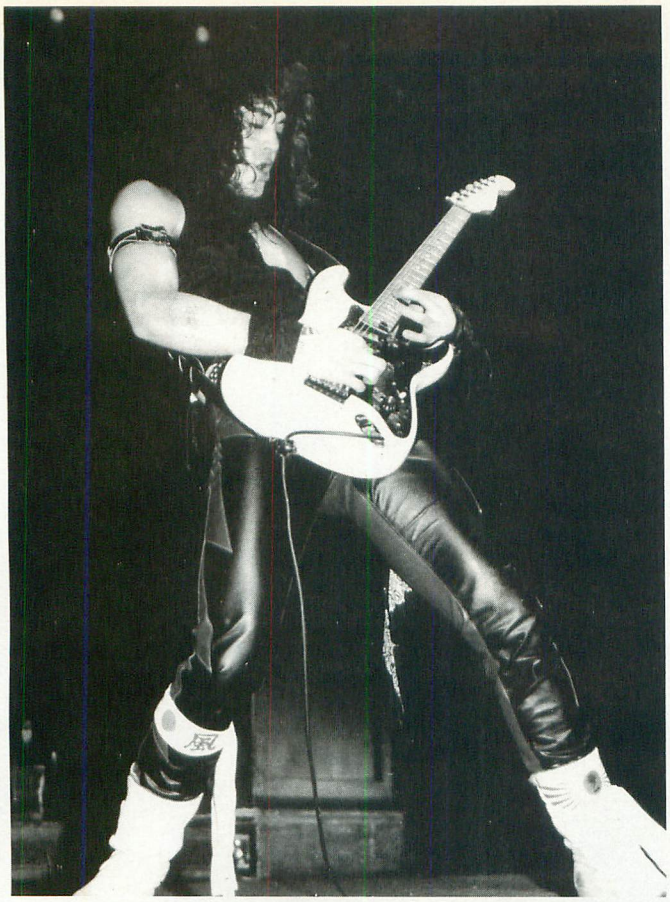
Bark at the Moon was Jake's first-ever studio album. I think he did pretty well considering the battle he had to overcome with the memory of Randy Rhoads. There was only one Randy and people can imitate him. But he came up with the licks. Jake is as near to Randy as I've ever heard at playing Randy's licks. He's got it down to a fine art.

On Randy's material he pretty much plays things note for note the way Randy did them. He shouldn't change them. It would be like me singing *Paranoid* differently. A song is a song because of the way you recognize it. You wouldn't change the melody to *She Loves You* by the Beatles or the Hendrix guitar parts to *Hey Joe*. So why change Randy's guitar solos? I've been singing *Iron Man* for 15 years and I'm bored with it. But that's what my fans want to hear. It would be like asking for vanilla ice cream and being served chocolate.

Jake reminded me of Randy when he tried to record his guitar solo on *Bark at the Moon*. He was going at it for days. I said just close your eyes and play as if you're in front of an audience. It's like if you throw your hook in and you don't catch a fish, you ain't going to sit there for the rest of your life waiting for a fish to come. You're gonna get mad and buy a fish. Everyone is intimidated by the studio to a certain point. You know that once it's down it's forever. There is no turning back. Many is the time I've gone, 'Oh god I sang flat there,' and I knew at the time, but was too stupid to change it.

With Jake it's like training a jockey. Even with all this natural talent you can't just get on a race horse and expect to win the Derby. You've got to train. You've got to be determined and you've got to expect

Dave Plastik



a few kicks in the face. There's nobody who is truly original. There are only so many different notes on the neck and it's all been done before. You can steal off of somebody but you've got to make it better than what you stole. So the simplest things are often the most effective.

Jake wanted to be better than the last guy. He wanted to prove himself. We all did. We all wanted to prove that we could survive and by overreacting to our own emotions we made a few foul-ups. On the track *Now You See It Now You Don't* there's a distinctive lull after the middle eight. The track level drops. I don't suppose people out there can hear it, but everytime I do, I die.

To be honest I'm a bit unhappy with **Bark at the Moon.** We ran out of time. I knew I had to deliver an album to compete. It was the first studio album I've done since the death of Randy. But then every artist is never totally happy with what he does. I like the ballad *So Tired* and *Rock and Roll Rebel.* I don't mind the other songs, but I wanted more time and we had to switch studios. I also don't like the running order of the album. I thought the guy in the studio got the worst drum sound, yet while we were recording it sounded okay. The miking was bad but the album was late and had to go.

Jake doesn't quite know how to get his sounds yet. **Bark** showed only part of his talents. You have to take into consideration that any guitar player who has to step into the shoes of Randy Rhoads has to live with it for a year or two. That's a big battle to overcome whether you are Brad Gillis or Jake E. Lee. Jake is getting over that hurdle now. From here he'll be able to show off his own style and personality. ■

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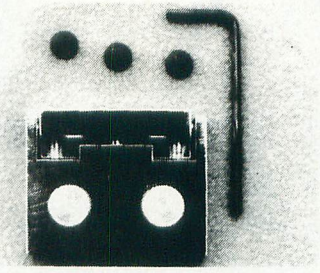

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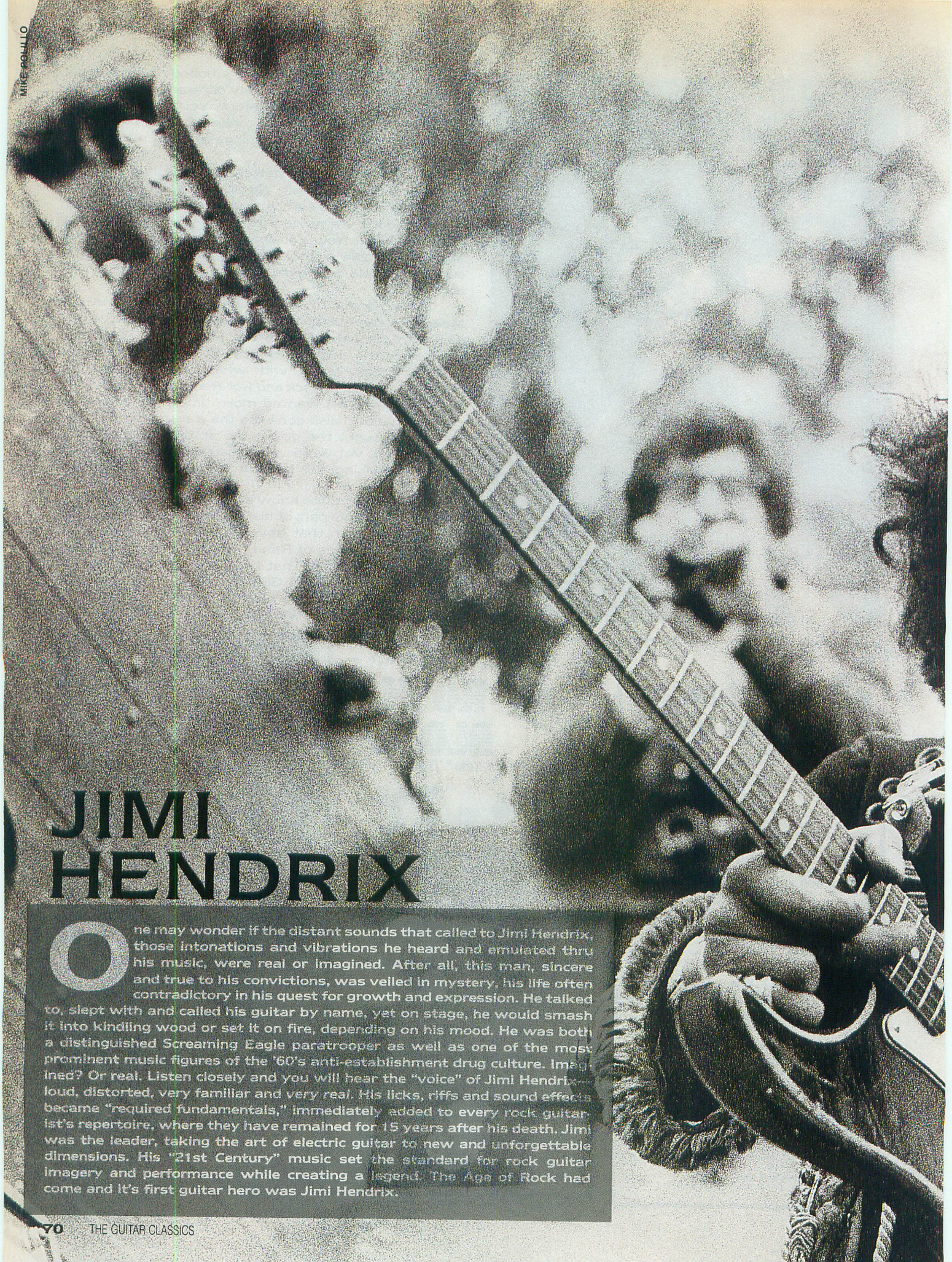
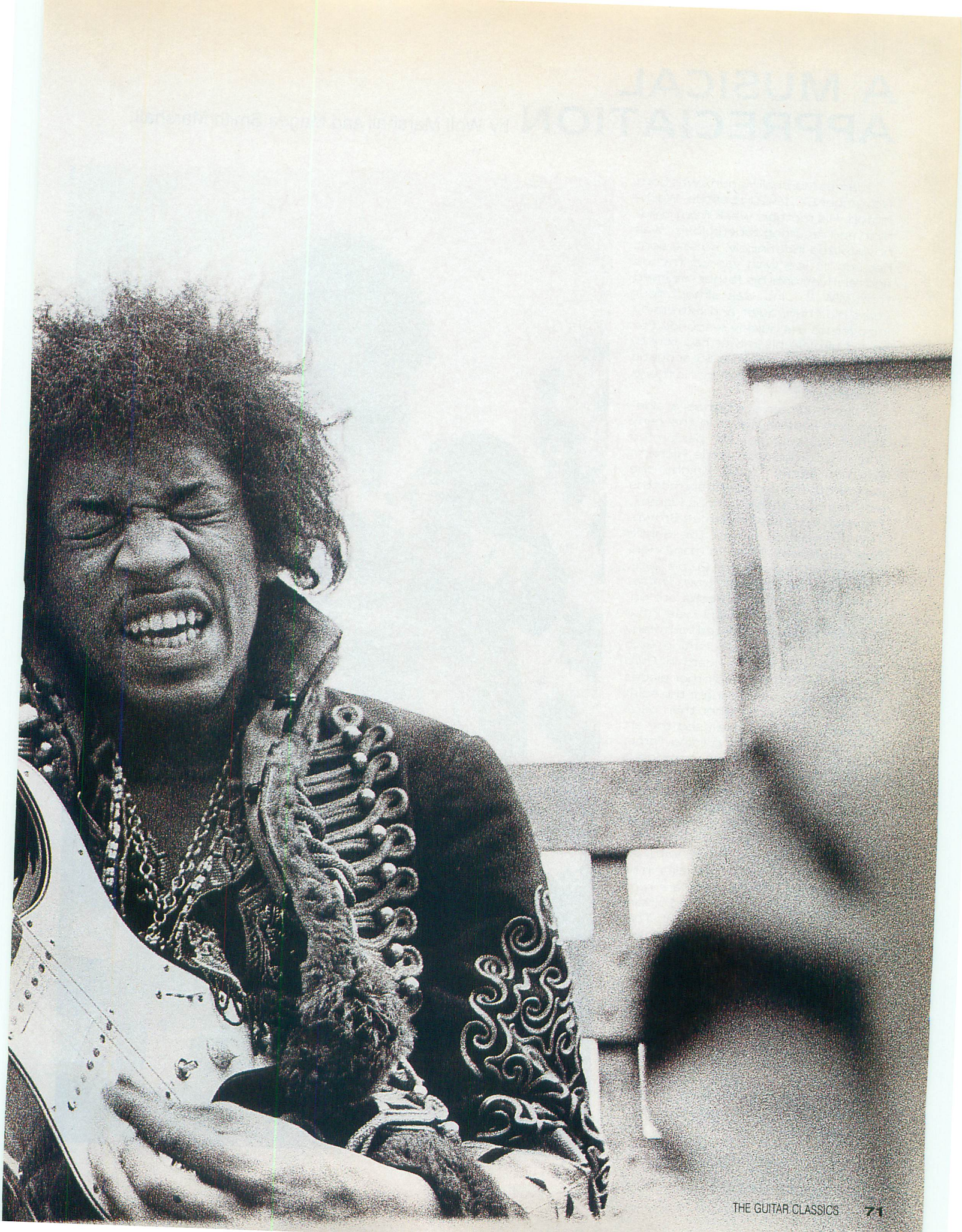


MIKE POLLIO

JIMI HENDRIX

One may wonder if the distant sounds that called to Jimi Hendrix, those intonations and vibrations he heard and emulated thru his music, were real or imagined. After all, this man, sincere and true to his convictions, was veiled in mystery, his life often contradictory in his quest for growth and expression. He talked to, slept with and called his guitar by name, yet on stage, he would smash it into kindling wood or set it on fire, depending on his mood. He was both a distinguished Screaming Eagle paratrooper as well as one of the most prominent music figures of the '60's anti-establishment drug culture. Imagined? Or real. Listen closely and you will hear the "voice" of Jimi Hendrix—loud, distorted, very familiar and very real. His licks, riffs and sound effects became "required fundamentals," immediately added to every rock guitarist's repertoire, where they have remained for 15 years after his death. Jimi was the leader, taking the art of electric guitar to new and unforgettable dimensions. His "21st Century" music set the standard for rock guitar imagery and performance while creating a legend. The Age of Rock had come and it's first guitar hero was Jimi Hendrix.



A MUSICAL APPRECIATION

by Wolf Marshall and Magee Smith-Marshall

James Marshall Hendrix was born November 27, 1942 in Seattle, Washington. His mother, weak from childbirth and recurring tuberculosis, was hospitalized indefinitely, so she sent her son to live with various friends and relatives until his father returned from WW II. Jimi was almost four years old then, quiet and extremely introverted. He quickly responded to an old ukulele his father had found, soon replacing it with a $5 acoustic guitar that was his passion, his friend . . . his world.

Jimi's career started as a sideman and session player in the early sixties R&B circuit. He performed and/or recorded with Little Richard, Solomon Burke, Curtis Knight, the Isley Brothers, and spent six months as a member of the Famous Flames, the back-up group for James Brown. This association led to the subtle funk influences found in many Hendrix compositions such as *Purple Haze*, *Fire*, *Foxy Lady* and *Crosstown Traffic*. Although his interpretations are unmistakably his own, Jimi was influenced by and experimented with many musical forms. His fascination with free-form jazz can be heard in *Third Stone from the Sun* and other pieces of its genre. Hendrix caught the spirit of exploratory jazz rather than paraphrasing the idiom. He used the art of improvisation as a guiding force, which gave his music a spontaneous quality at a time when many rock solos were precomposed. Although he used conventional jazz devices like ethnic influences (Gabor Szabo style) and octaves (Wes Montgomery style), he would contrast them with extreme dissonance and atonality in his solo sections. These parts are reminiscent of Roland Kirk, John Coltrane and Eric Dolphy. The solo of *Third Stone* contained the feedback and sound effects of vocal and saxophone-like phrasing for which Jimi was famous. His vibrato bar technique may have been an attempt to convey the impression of a smooth pitch change of a voice or sax. In *Little Wing*, where jazz chords and Floyd Cramer-style country fills are blended with funk rhythm approaches, it is interesting to point out that Jimi was among the first to

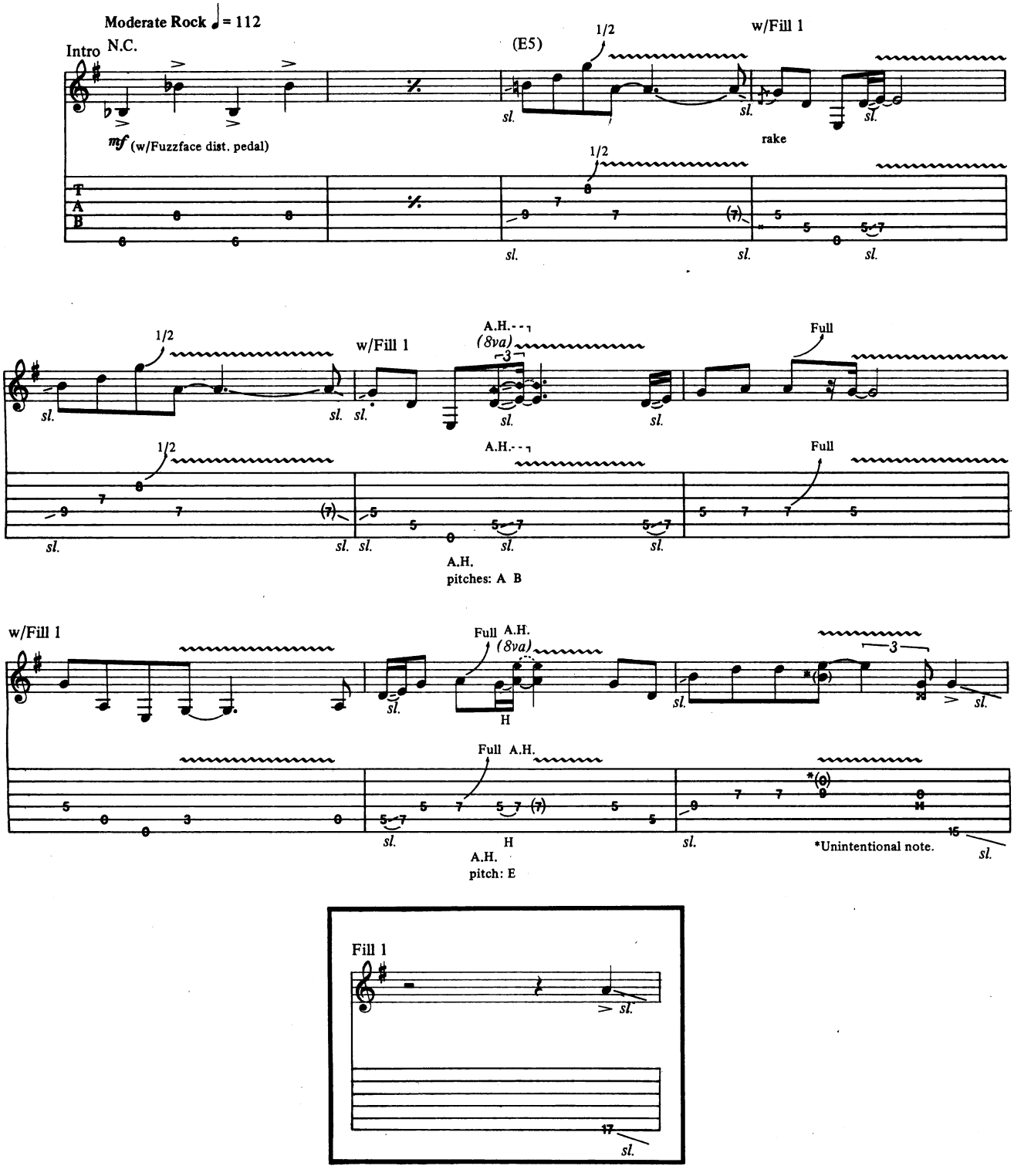
continued on page 128

MIKE POLILLO

PURPLE HAZE

As Recorded by Jimi Hendrix
(From the album ARE YOU EXPERIENCED/Reprise Records)

Words and music by
Jimi Hendrix



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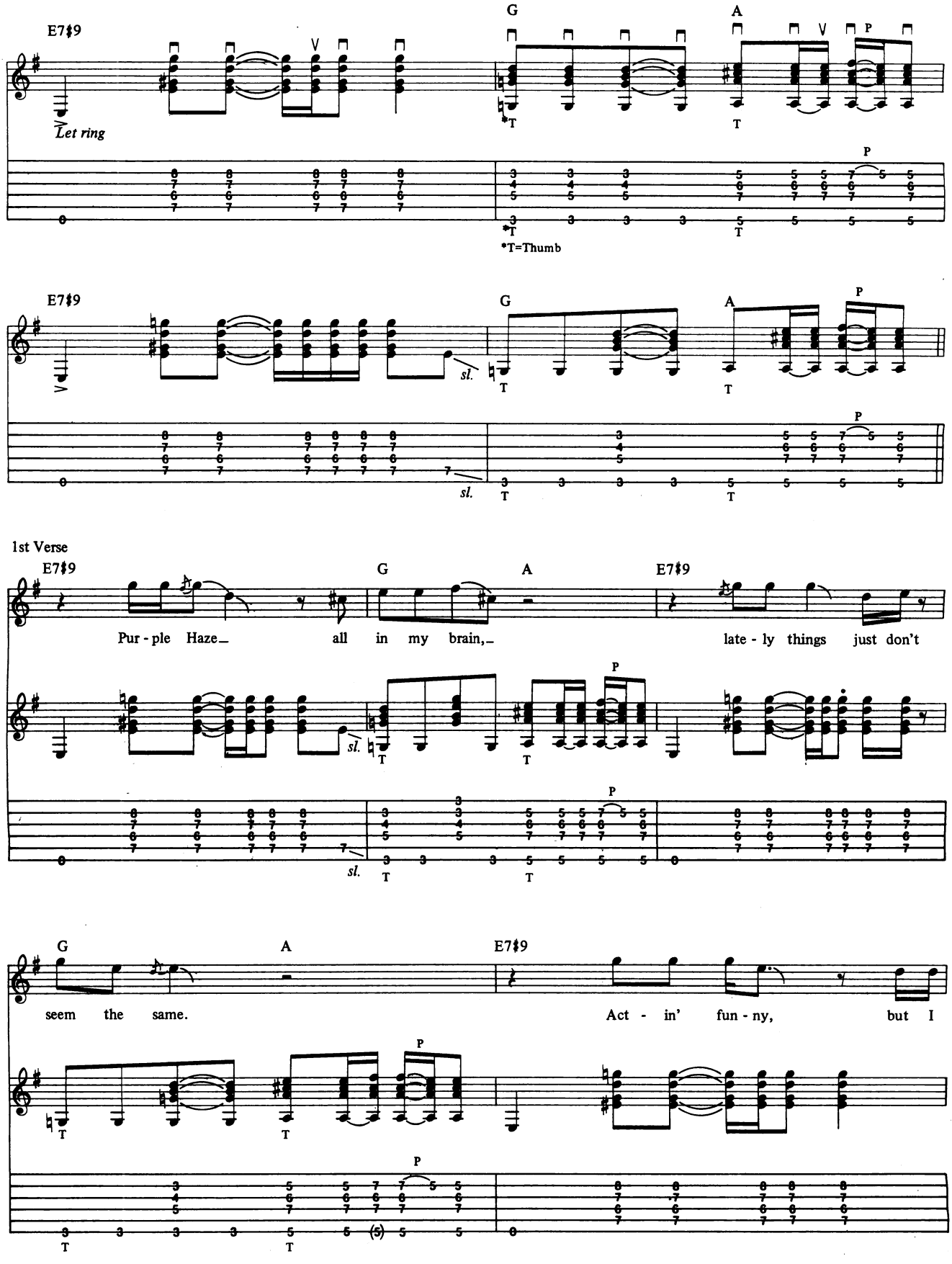
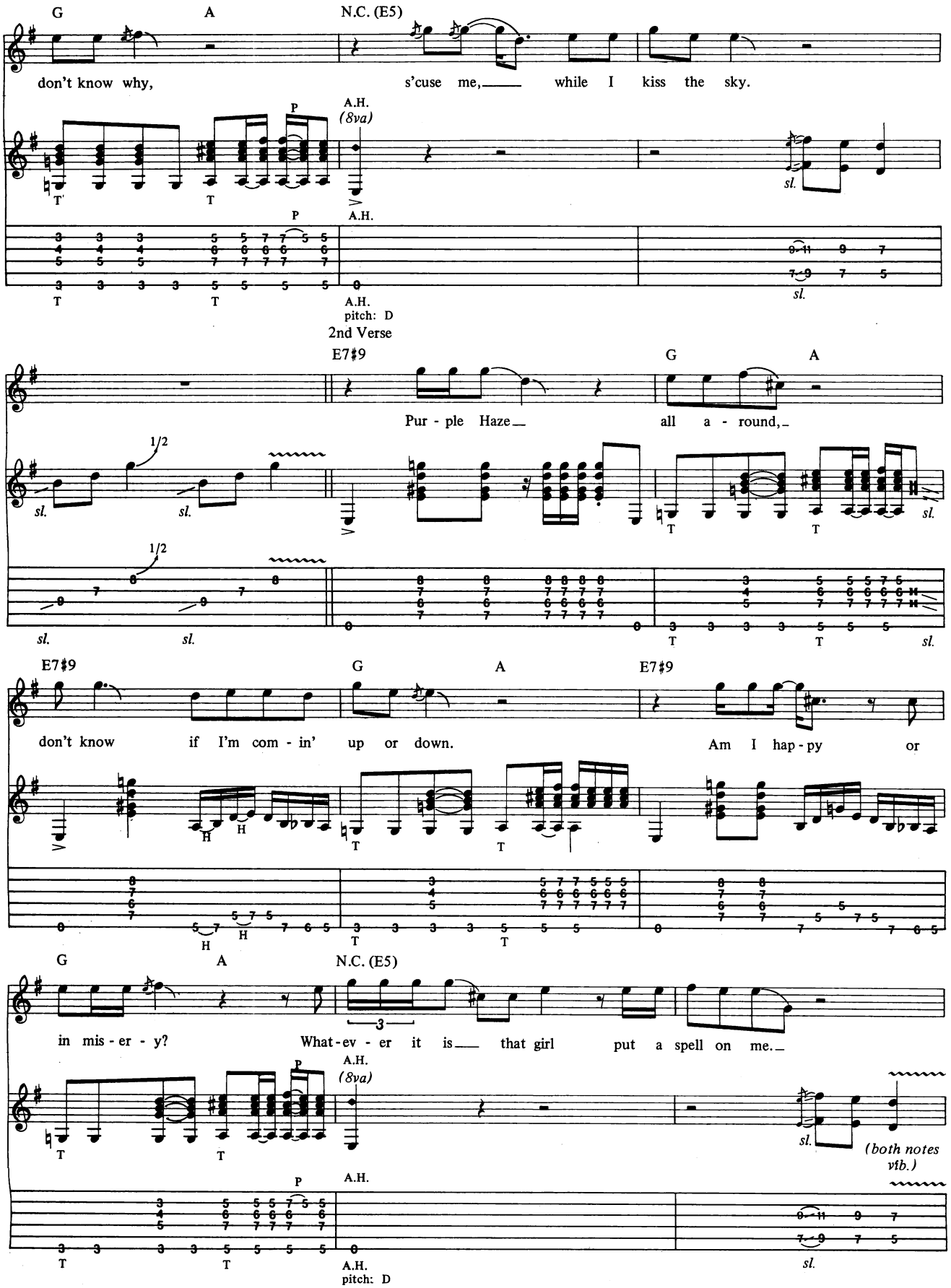
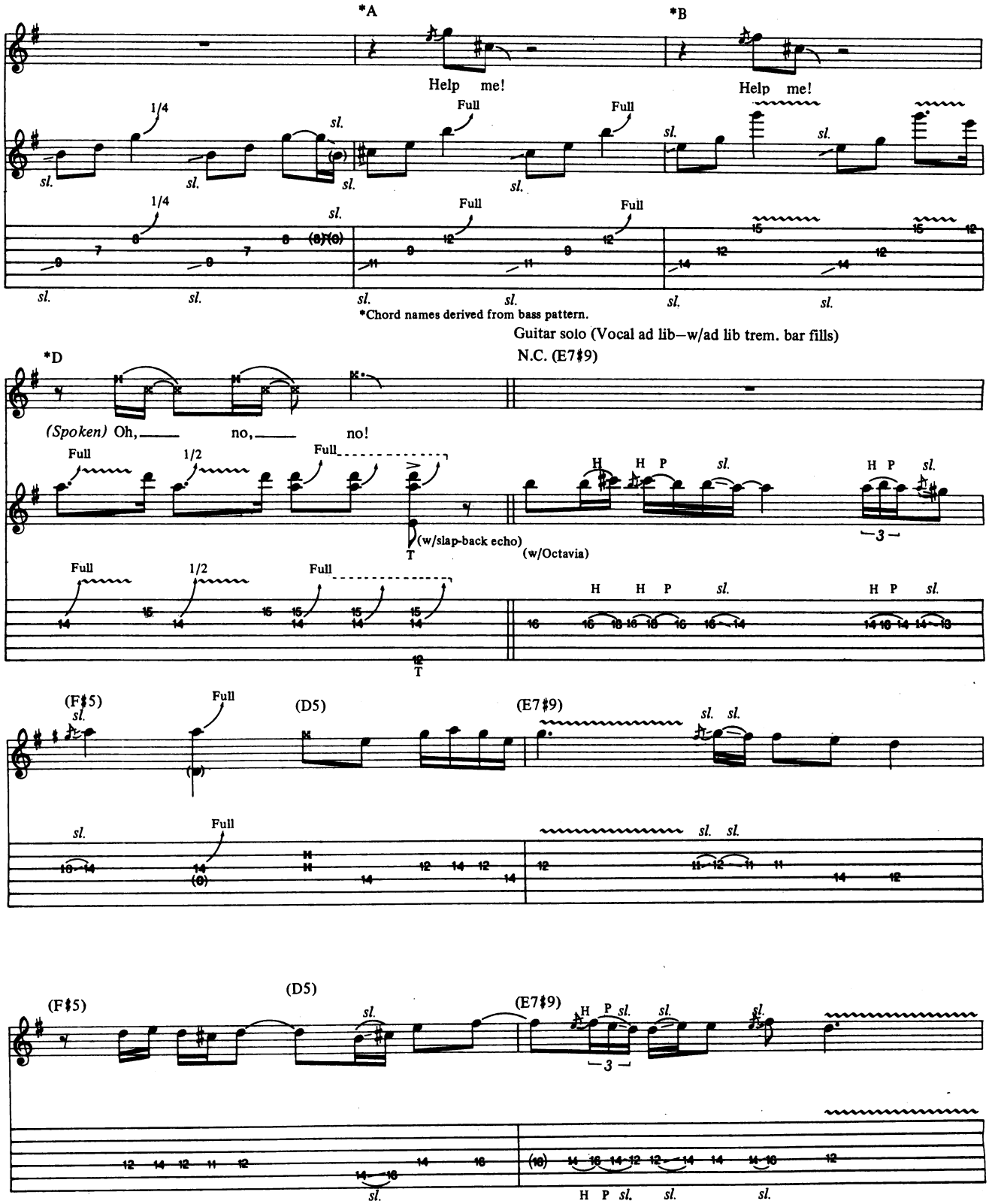
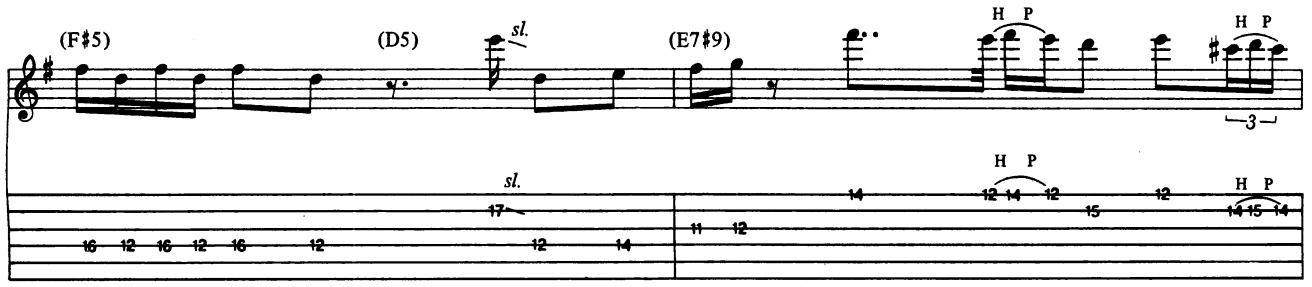
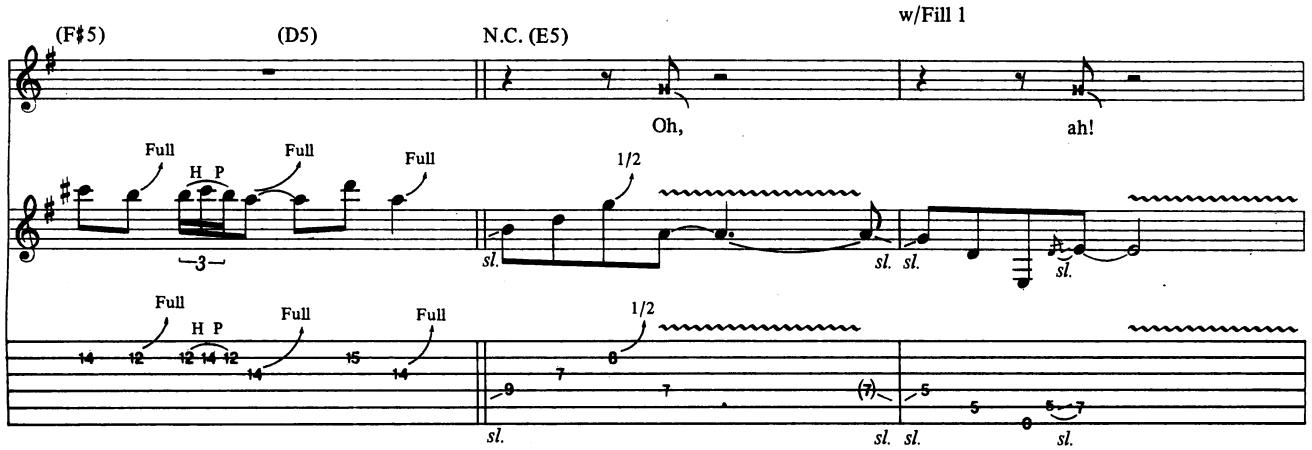
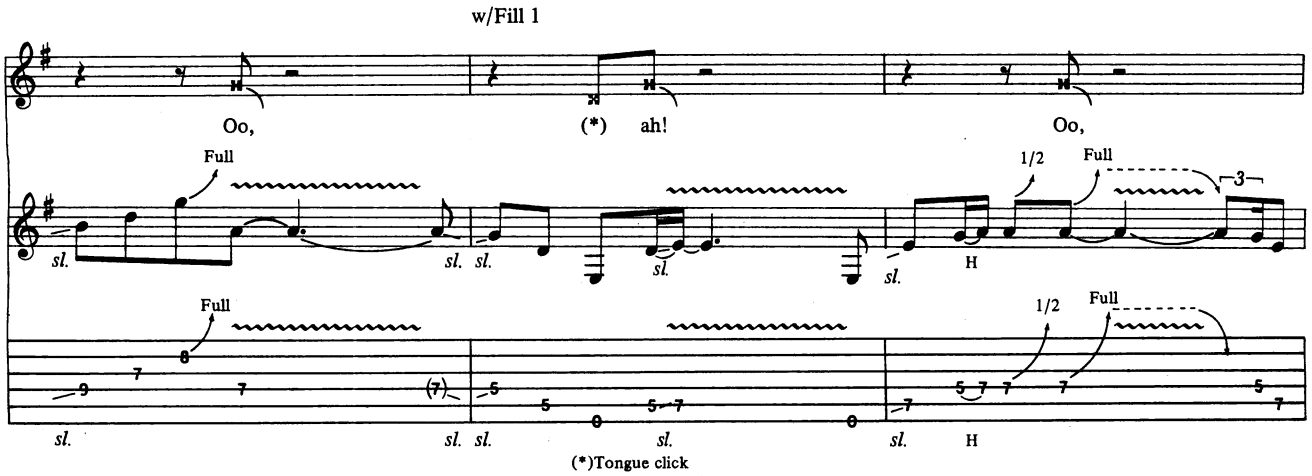

E7♯9
G
A
Let ring
*T
T
P
*T=Thumb
sl.
1st Verse
Pur - ple Haze_ all in my brain,_ late - ly things just don't
seem the same. Act - in' fun - ny, but I

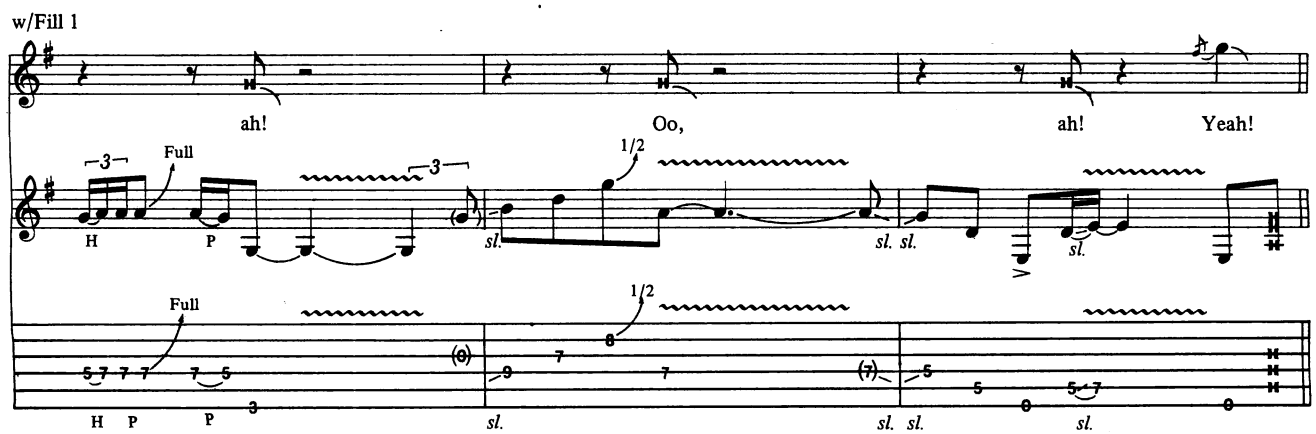

G
A
N.C. (E5)
don't know why,
s'cuse me,
while I kiss the sky.
A.H.
(8va)
P
T
sl.
A.H.
pitch: D
2nd Verse
E7♯9
G
A
Pur - ple Haze
all a - round,
1/2
sl.
E7♯9
G
A
E7♯9
don't know if I'm com - in' up or down.
Am I hap - py or
H
G
A
N.C. (E5)
in mis - er - y?
What - ev - er it is
that girl put a spell on me.
(both notes vib.)


*A
*B
Help me!
Help me!
1/4
Full
Full
sl.
*Chord names derived from bass pattern.
Guitar solo (Vocal ad lib—w/ad lib trem. bar fills)
N.C. (E7♯9)
*D
(Spoken) Oh, no, no!
Full
1/2
Full
(w/slap-back echo)
(w/Octavia)
H
P
T
(F♯5)
(D5)
(E7♯9)

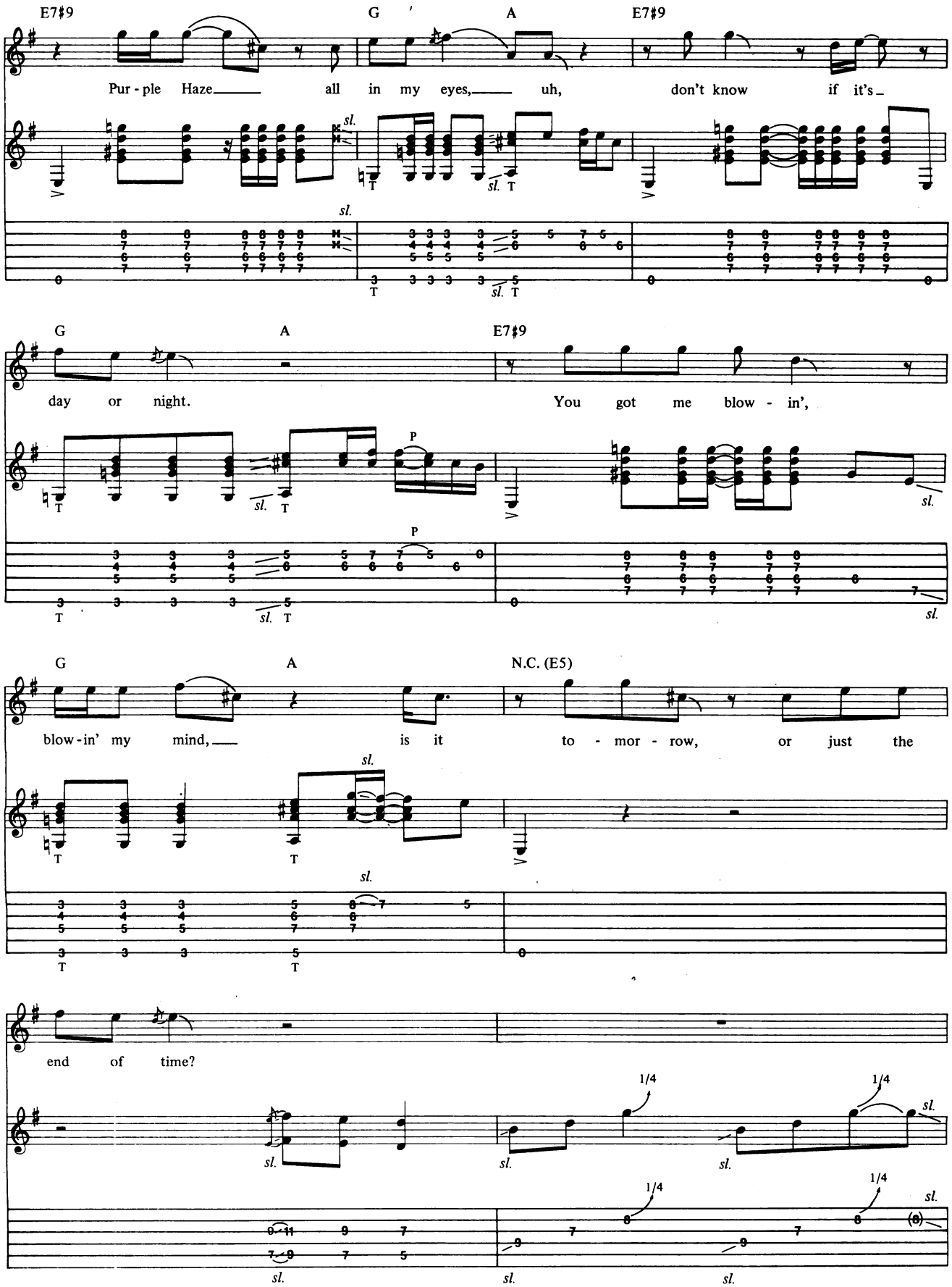

(F♯5)
(D5)
sl.
(E7♯9)
H P
H P
3
sl.
17
16 12 16 12 16 12 12 14
14
H P
12 14 12
15
12
H P
14 15 14
11 12

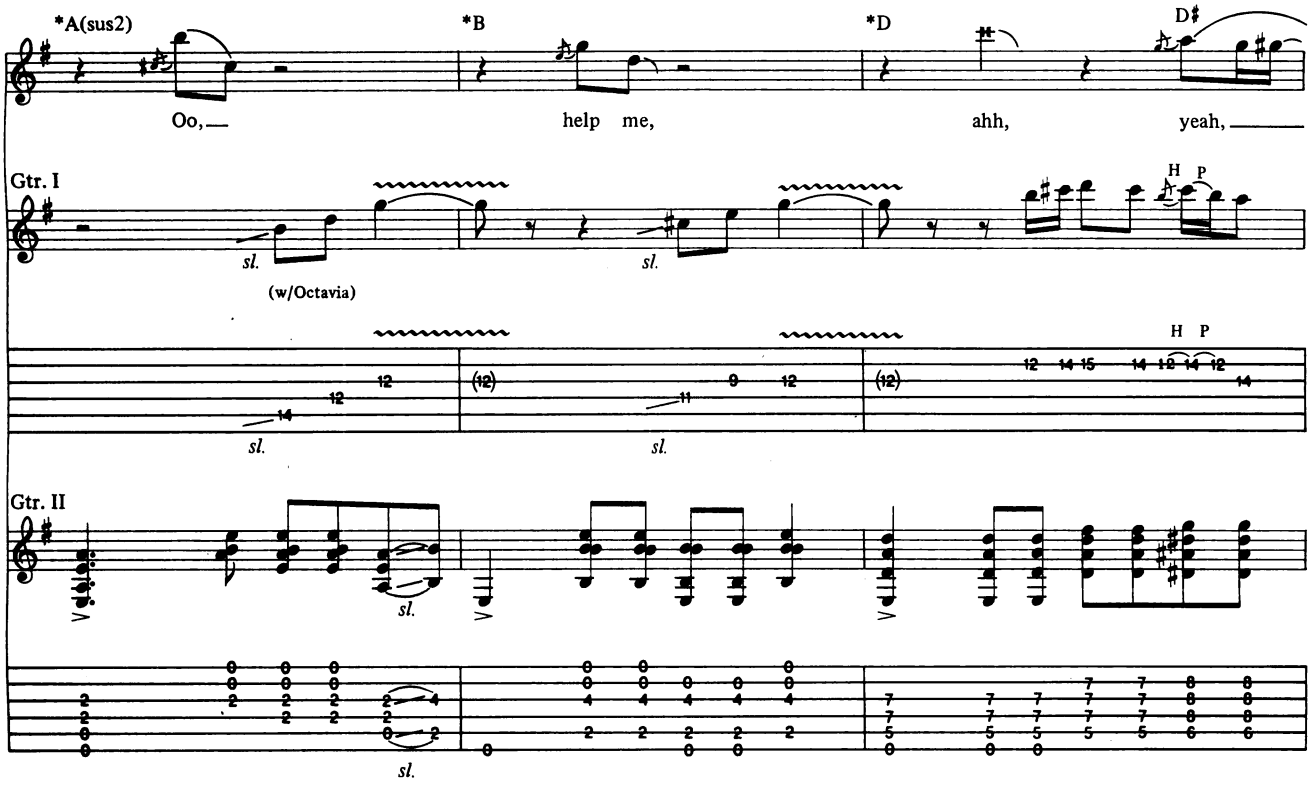

(F♯5)
(D5)
N.C. (E5)
w/Fill 1
Oh,
ah!
Full
H P
Full
Full
3
1/2
sl.
sl. sl.
sl.
Full
H P
Full
Full
14 12 12 14 12 14 15 14
1/2
9 7 7 (7) 5 5 0 5 7
sl.
sl. sl.
sl.

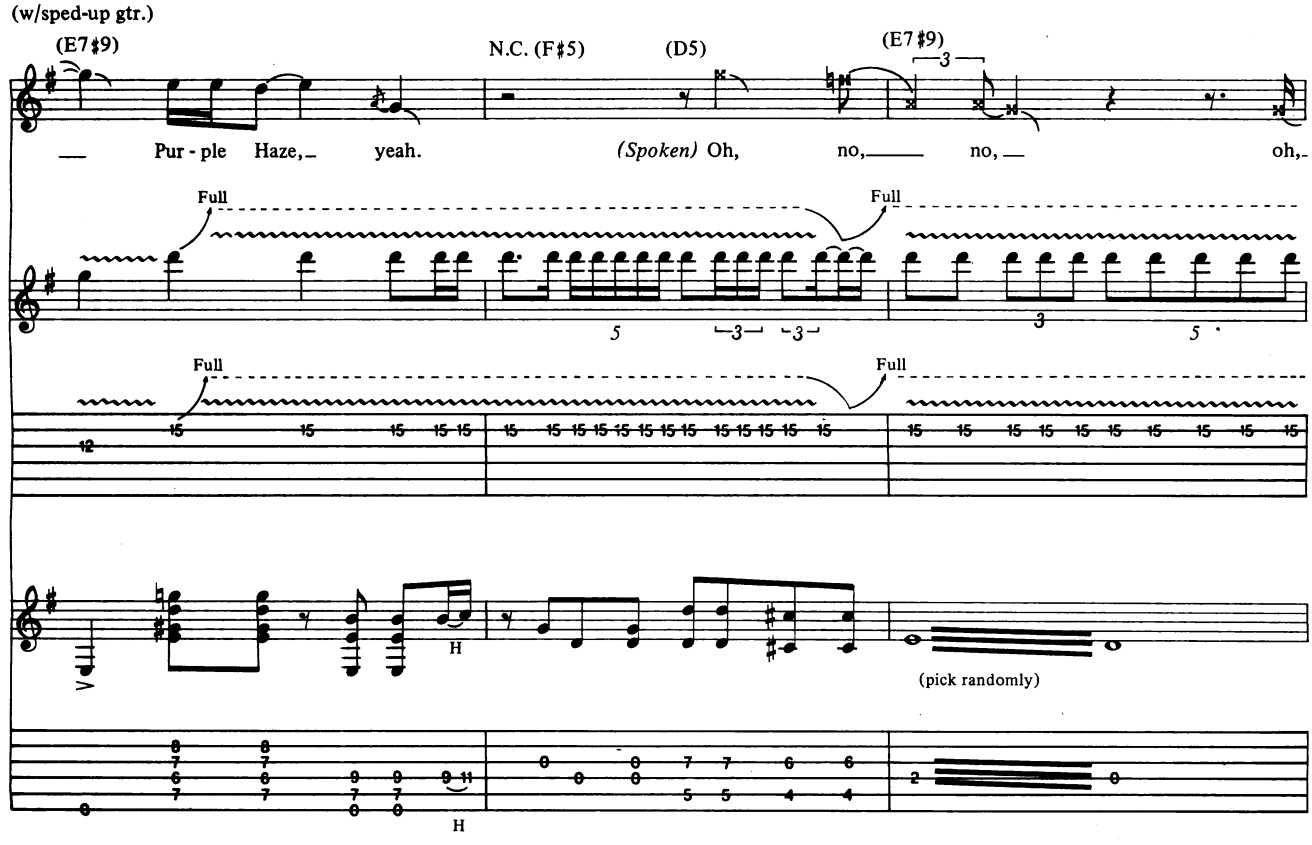

w/Fill 1
Oo,
(*) ah!
Oo,
Full
sl.
sl. sl.
sl.
sl.
H
1/2
Full
3
Full
9 7 7 (7) 5 5 0 5 7 0
1/2
Full
7 5 7 7 7 5 7
sl.
sl. sl.
sl.
sl.
H
(*)Tongue click

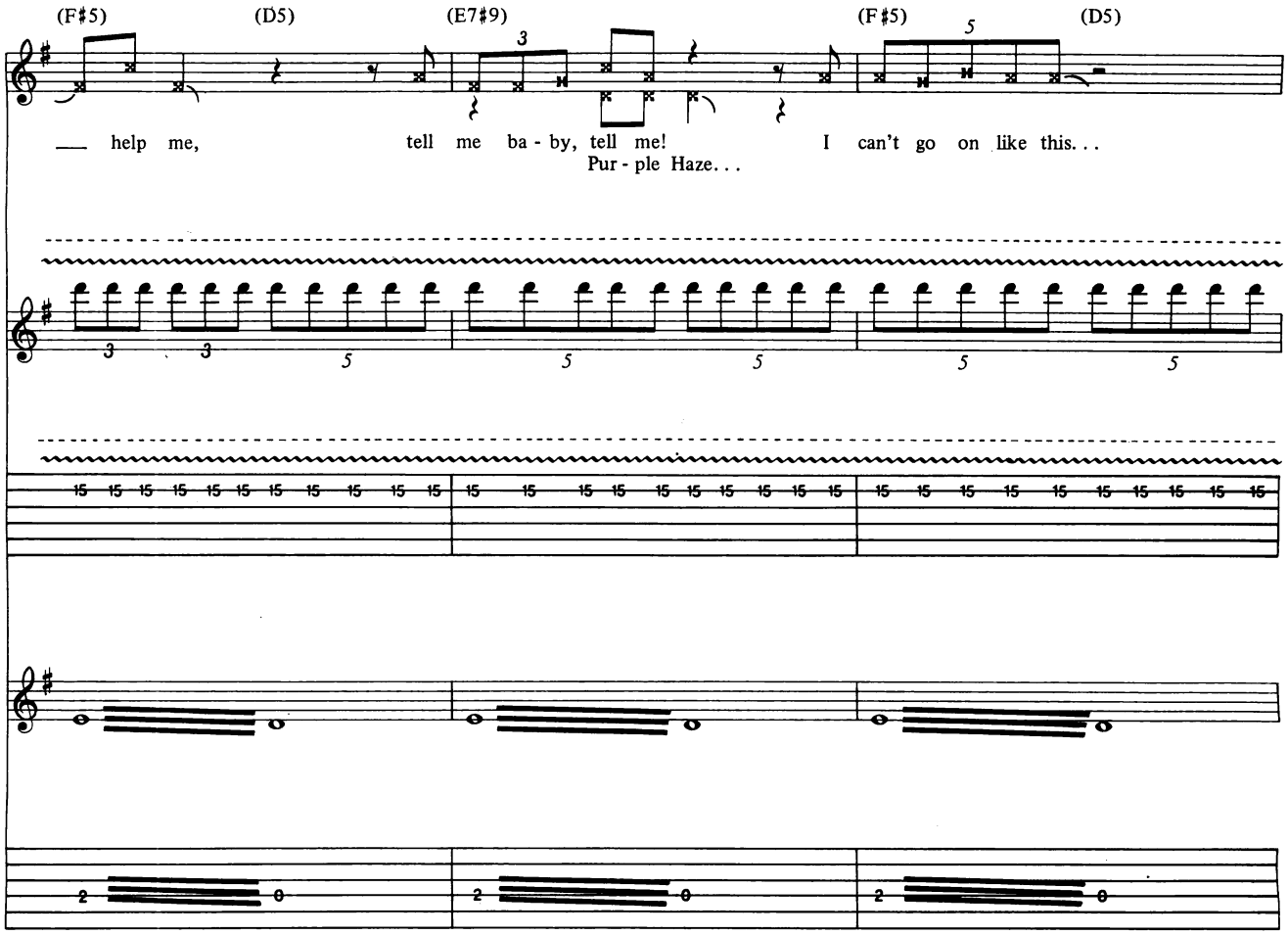

w/Fill 1
ah!
Oo,
ah!
Yeah!
3
Full
3
1/2
H
P
sl.
sl. sl.
sl.
Full
1/2
5 7 7 7 7 5
(8)
9 7 7 (7) 5 5 0 5 7 0
H P P 3
sl.
sl. sl.
sl.

3rd Verse

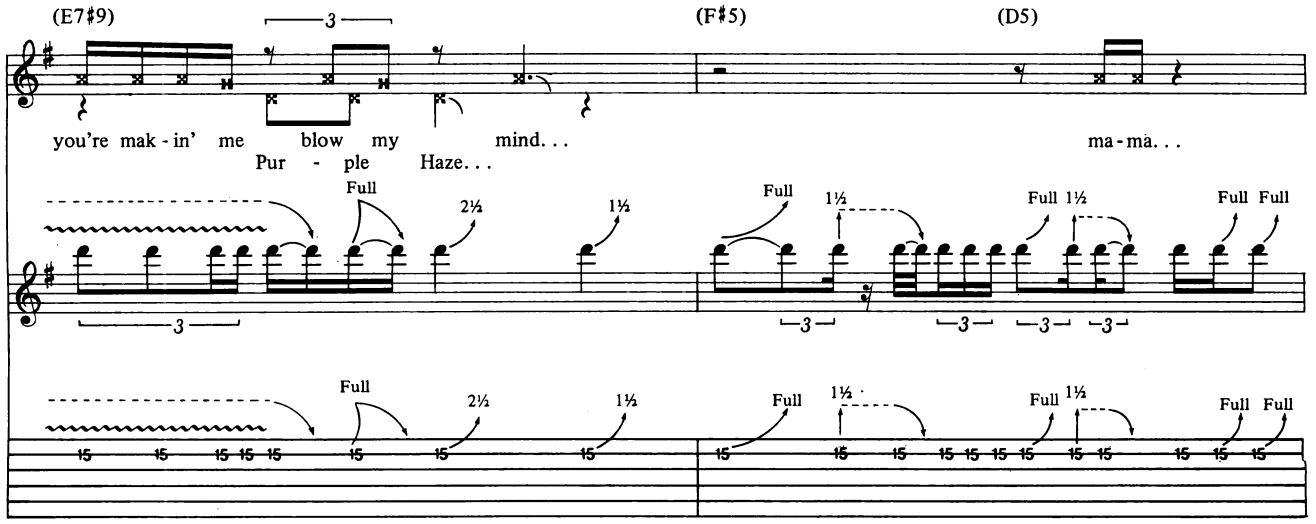

E7♯9
G
A
E7♯9
Pur - ple Haze all in my eyes, uh, don't know if it's
sl.
T
G
A
E7♯9
day or night. You got me blow - in',
P
G
A
N.C. (E5)
blow - in' my mind, is it to - mor - row, or just the
end of time?
1/4

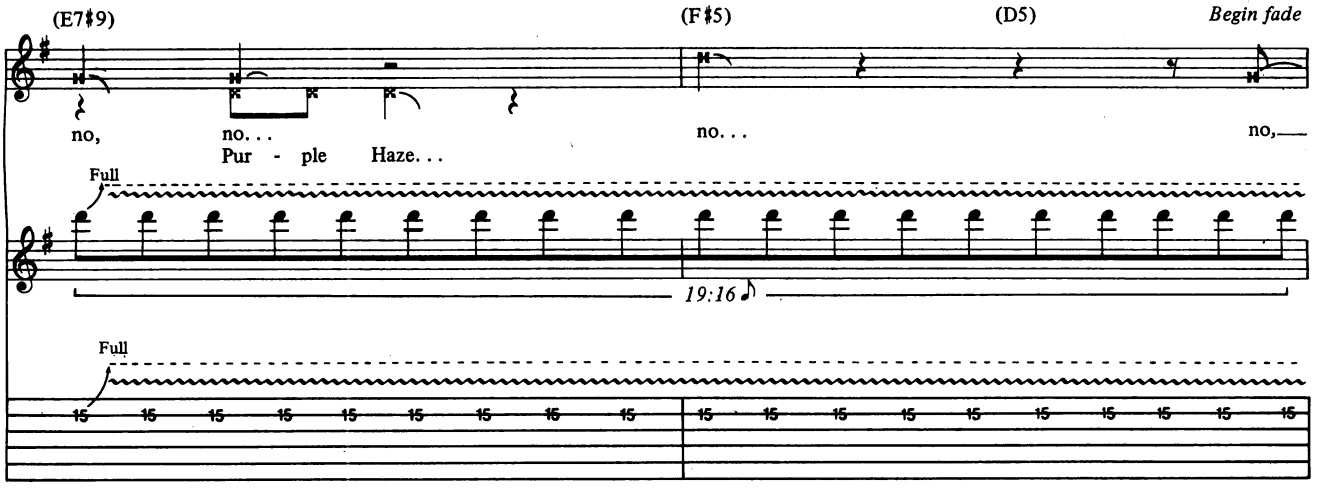

*A(sus2)
*B
*D
D♯
Oo,
help me,
ahh,
yeah,
Gtr. I
(w/Octavia)
sl.
H P
Gtr. II

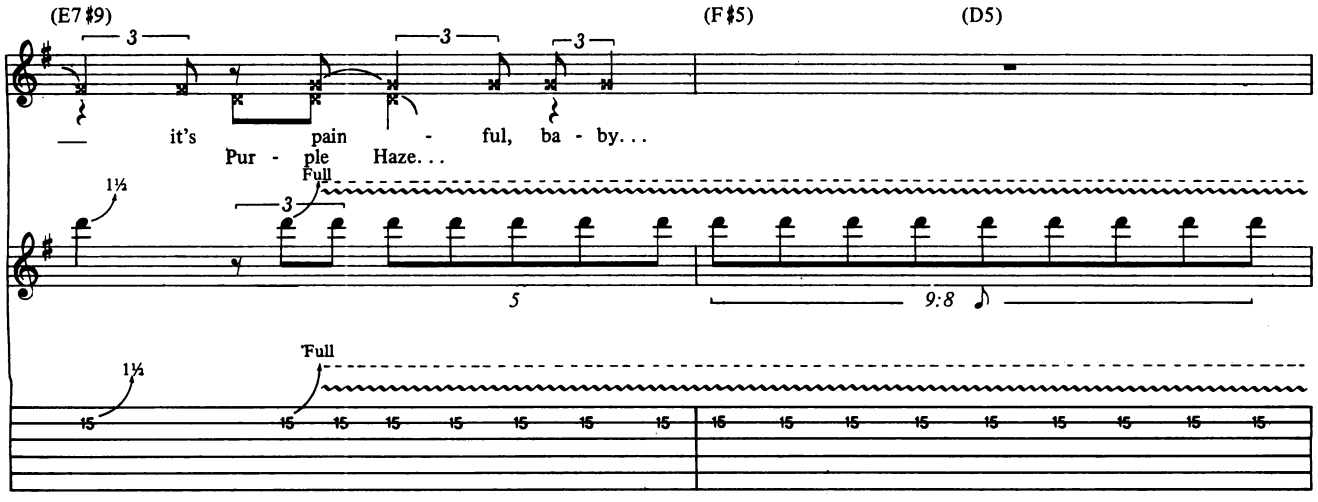

(w/sped-up gtr.)
(E7♯9)
N.C. (F♯5)
(D5)
(E7♯9)
Pur - ple Haze,
yeah.
(Spoken) Oh,
no,
no,
oh,
Full
H
(pick randomly)

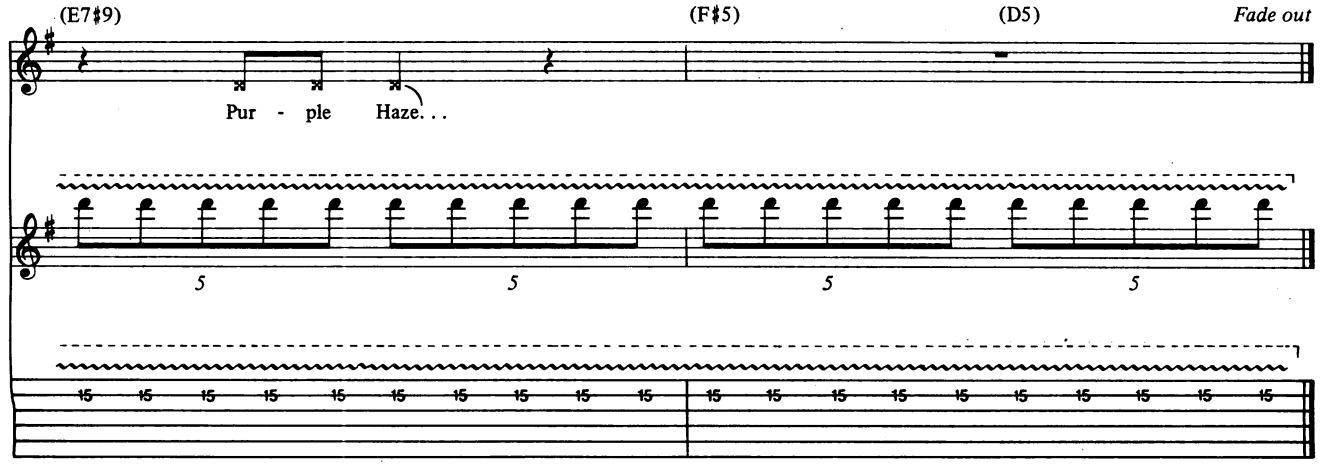


Gtr. II plays ad lib
trem. bar fills *(till fade)*




(E7♯9)
(F♯5)
(D5)
Begin fade
no,
no...
Pur - ple Haze...
no...
no,
Full
19:16
Full
15 15 15 15 15 15 15 15 15
15 15 15 15 15 15 15 15 15

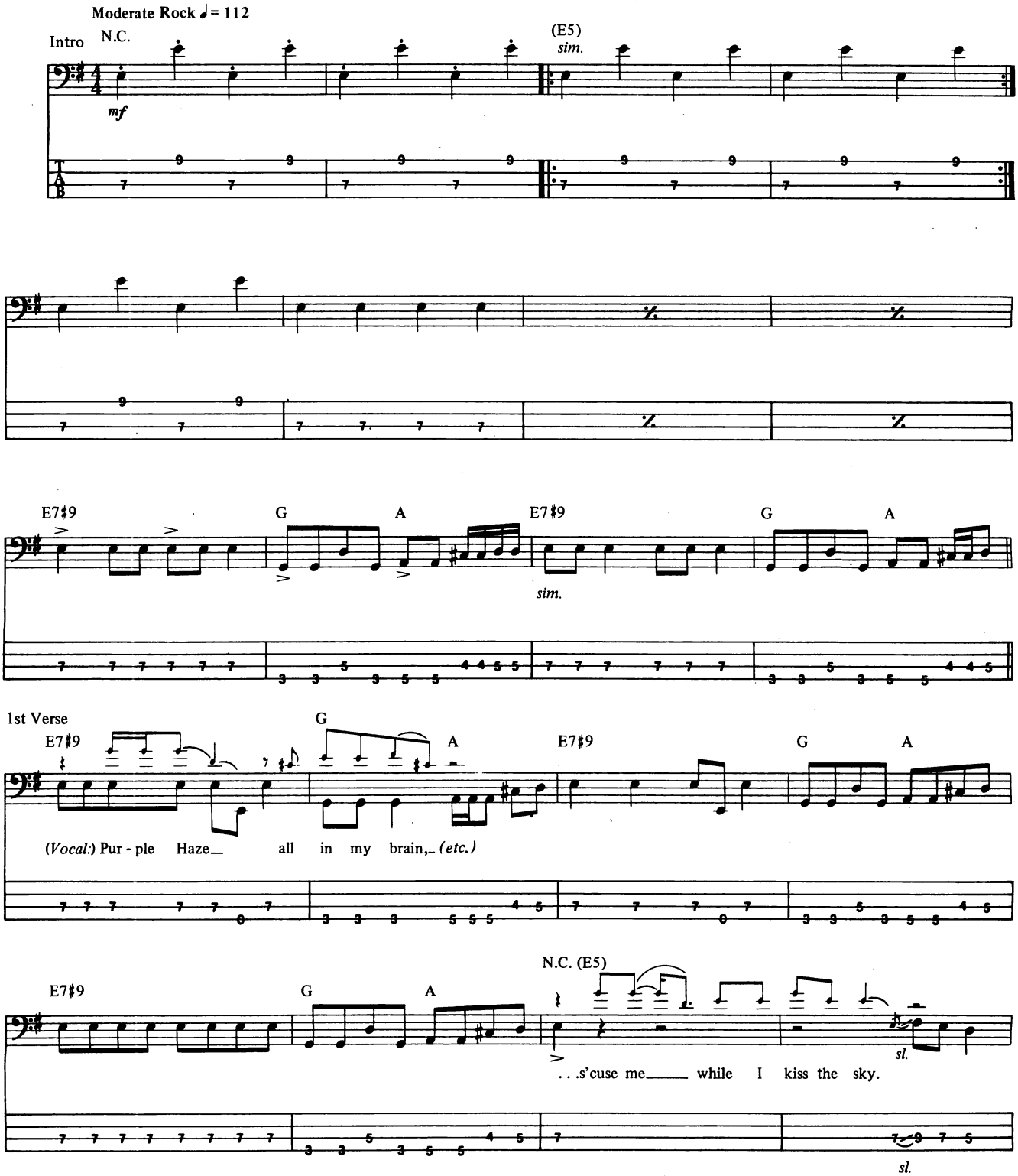

(E7♯9)
(F♯5)
(D5)
3
3
3
it's pain - ful, ba - by...
Pur - ple Haze...
1½
Full
3
5
9:8
1½
Full
15 15 15 15 15 15 15
15 15 15 15 15 15 15 15 15


(E7♯9)
(F♯5)
(D5)
Fade out
Pur - ple Haze...
5
5
5
5
15 15 15 15 15 15 15 15 15 15
15 15 15 15 15 15 15 15 15 15

BASS LINE FOR

PURPLE HAZE

Words and music by
Jimi Hendrix



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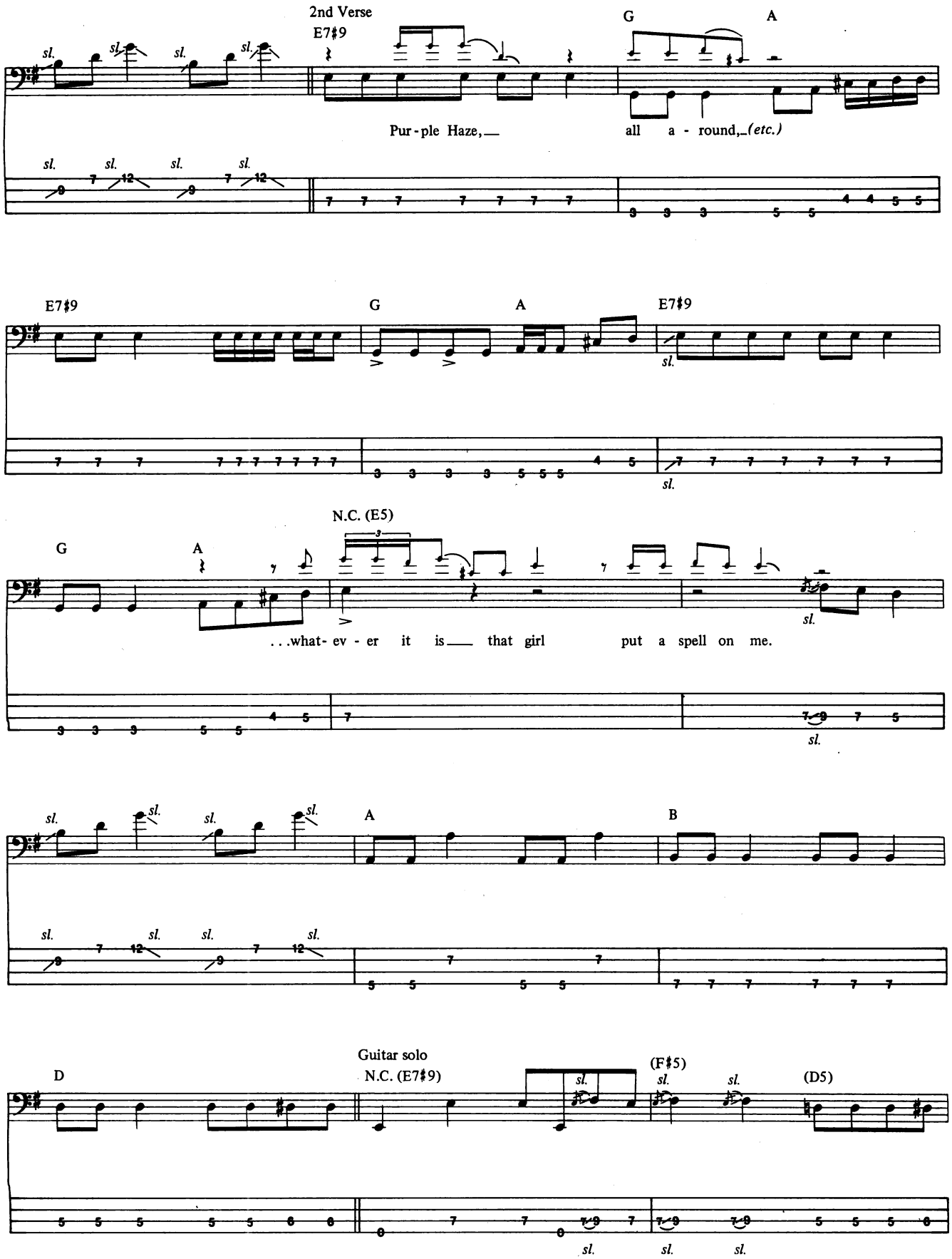
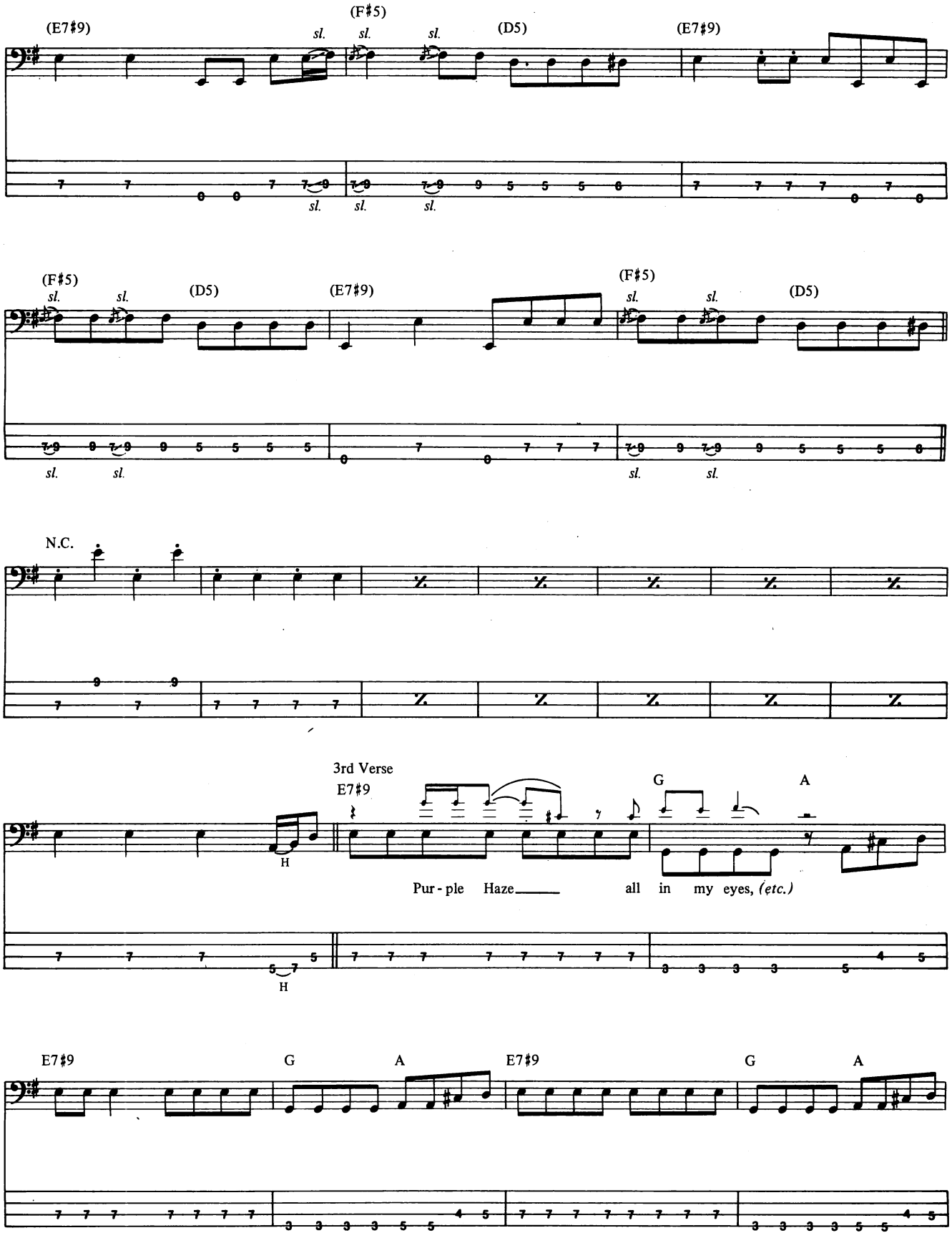
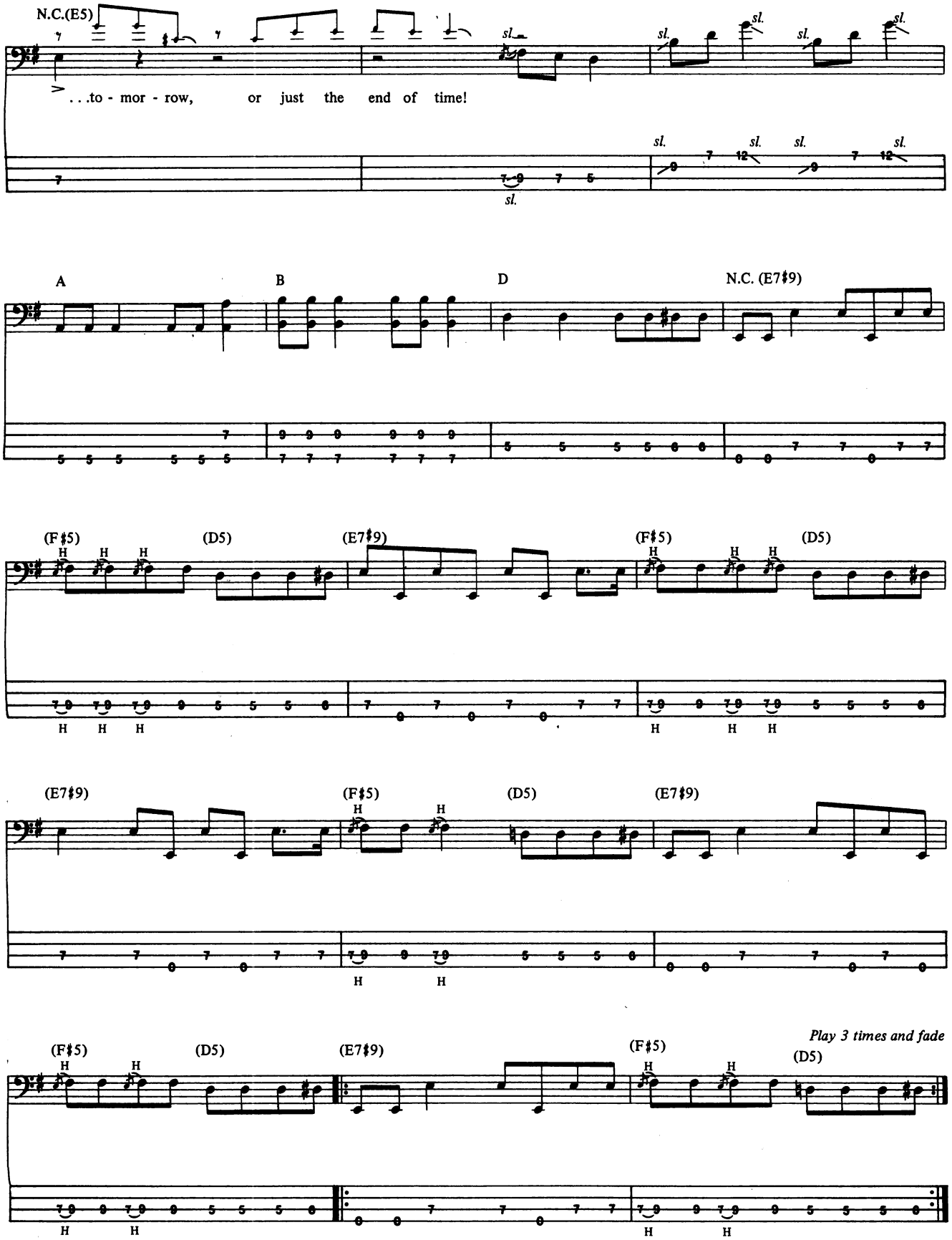

2nd Verse
E7♯9
G
A
Pur-ple Haze,
all a - round, (etc.)
E7♯9
G
A
E7♯9
N.C. (E5)
G
A
...what- ev - er it is that girl put a spell on me.
A
B
D
Guitar solo
N.C. (E7♯9)
(F♯5)
(D5)

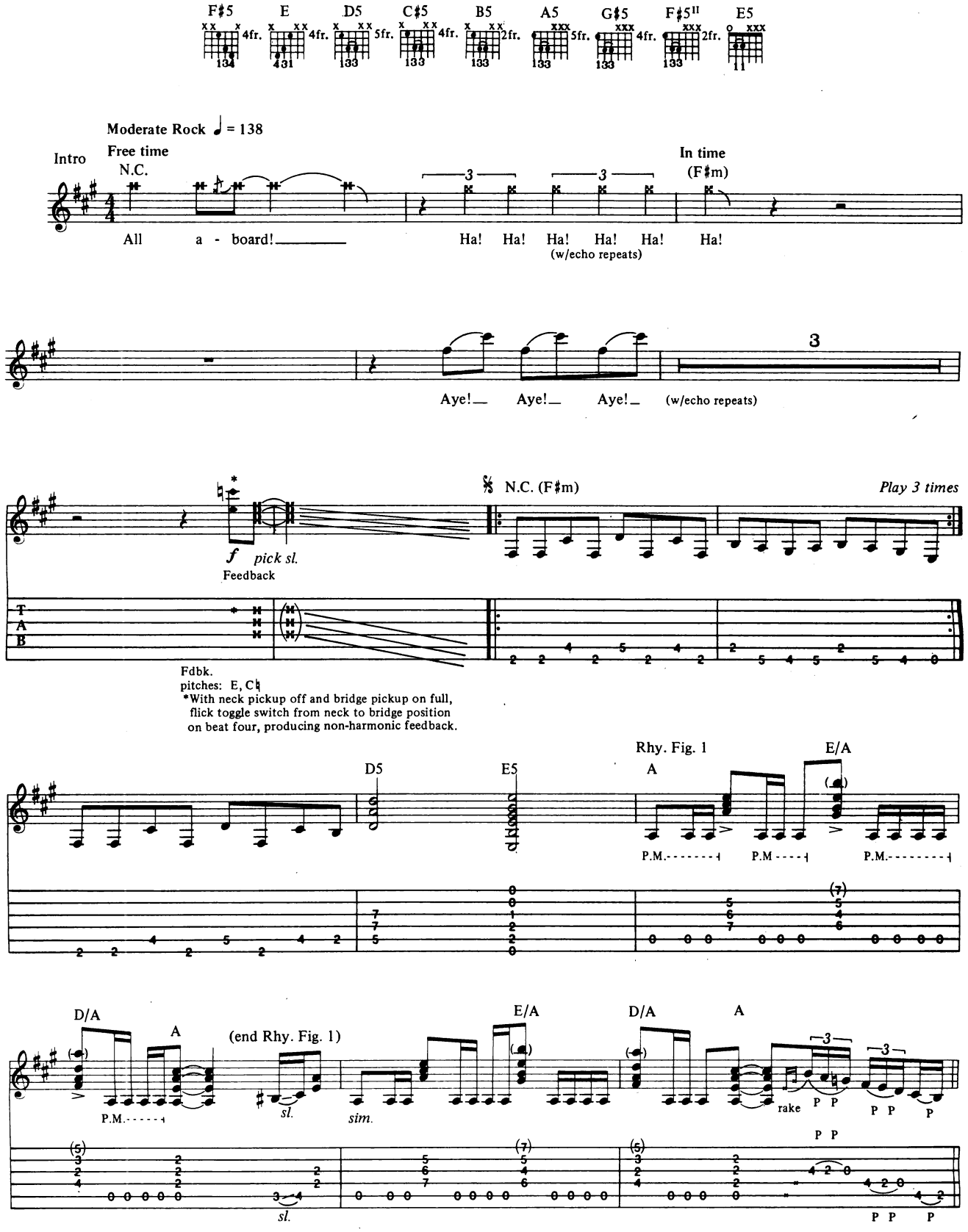

(E7♯9)
(F♯5)
(D5)
(E7♯9)
sl.
(F♯5)
(D5)
(E7♯9)
(F♯5)
(D5)
N.C.
3rd Verse
E7♯9
G
A
H
Pur - ple Haze all in my eyes, (etc.)
E7♯9
G
A
E7♯9
G
A


N.C.(E5)
. . .to - mor - row, or just the end of time!
sl.
A
B
D
N.C. (E7♯9)
(F♯5)
(D5)
(E7♯9)
H
Play 3 times and fade

CRAZY TRAIN

As Recorded by Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet Records)

Words and music by
Ozzy Osbourne, Bob Daisley
and Randy Rhoads



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1st, 2nd,3rd Verses
Repeat Rhy. Fig. 1 *(7 times)*

A E/A D/A A E/A D/A A

1. Cra - zy, but that's how it goes.
2. lis - tened to preach - ers, I've lis - tened to fools. I've
3. Heirs of a cold war, that's what we've be - come. In -

*Sing cues notes 2nd, 3rd times

Play Fill 3 3rd time

E/A D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes.
watched all the drop - outs who make their own rules. One
her - it - ing trou - bles, I'm men - tal - ly numb.

Resume Rhy. Fig. 1

E/A D/A A E/A

May - be it's not too late
per - son con - di - tioned to rule and con - trol,
Cra - zy, I just can - not bear.

*Sing cue notes 2nd time only.

D/A A E/A D/A A *

to learn how to love, and for - get how to hate.
the me - di - a sells it and you live the role.
I'm liv - ing with some - thing that just is - n't fair.

*Sing cue notes last time only

Play Fill 1 2nd time

Play Fill 4 3rd time

E/A D A F♯5 D5

Men - tal wounds not heal - ing,
Men - tal wounds still scream - ing,
Men - tal wounds not heal - ing,

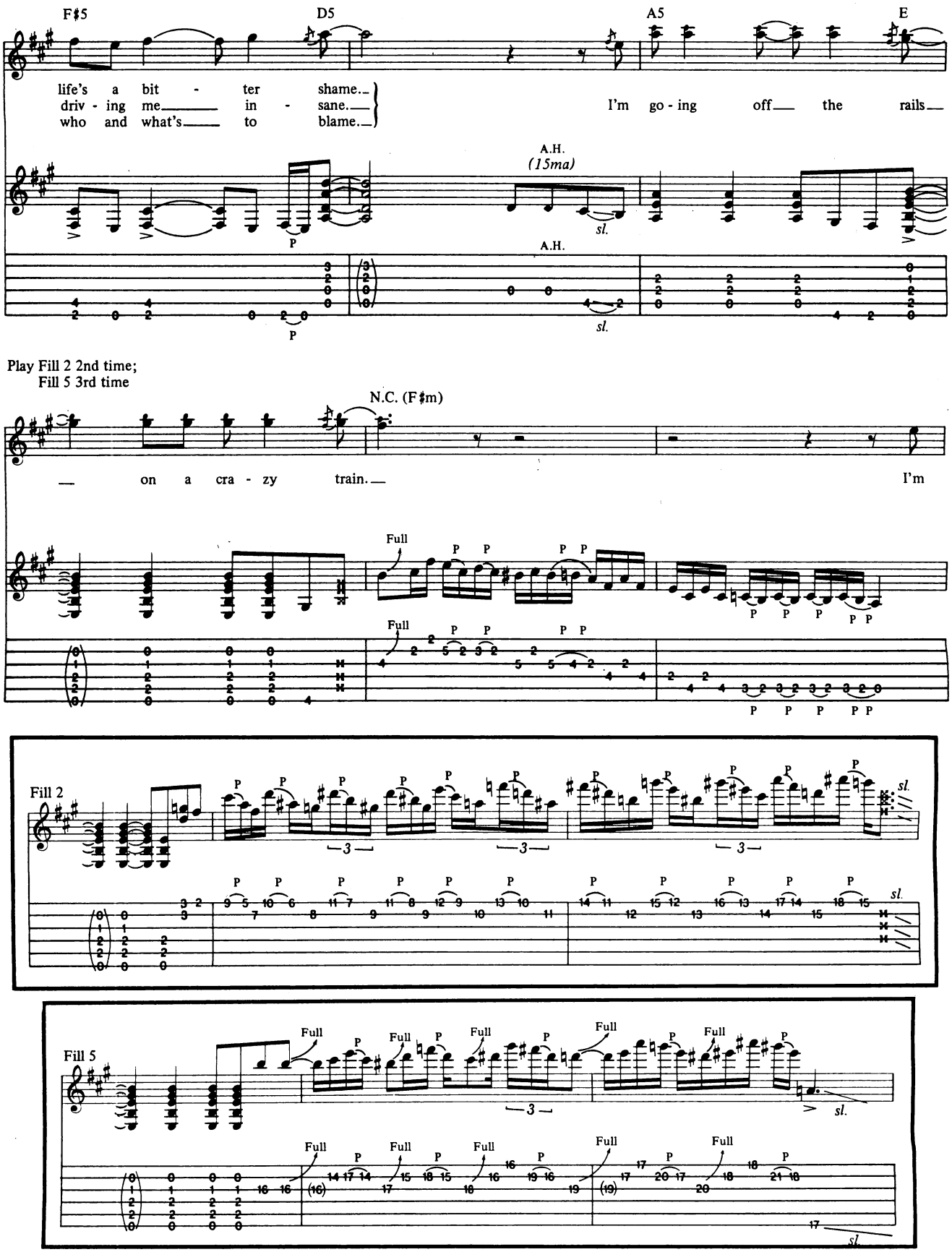
Harm. *(8va)* P.M. sl. P.M. P.M. pick sl. Harm. *(8va)* 1/2 bend neck

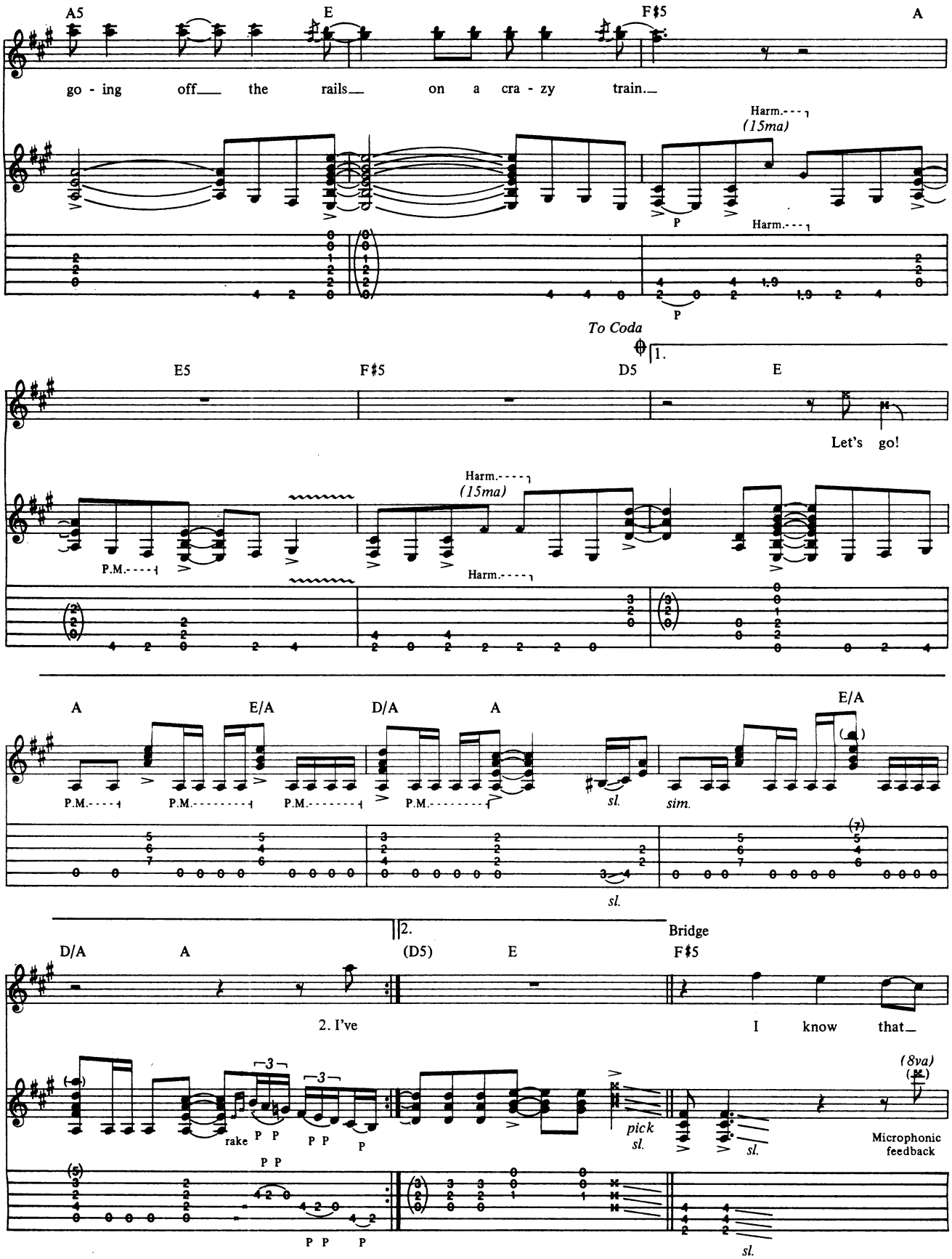
Harm. sl. Harm. 1/2

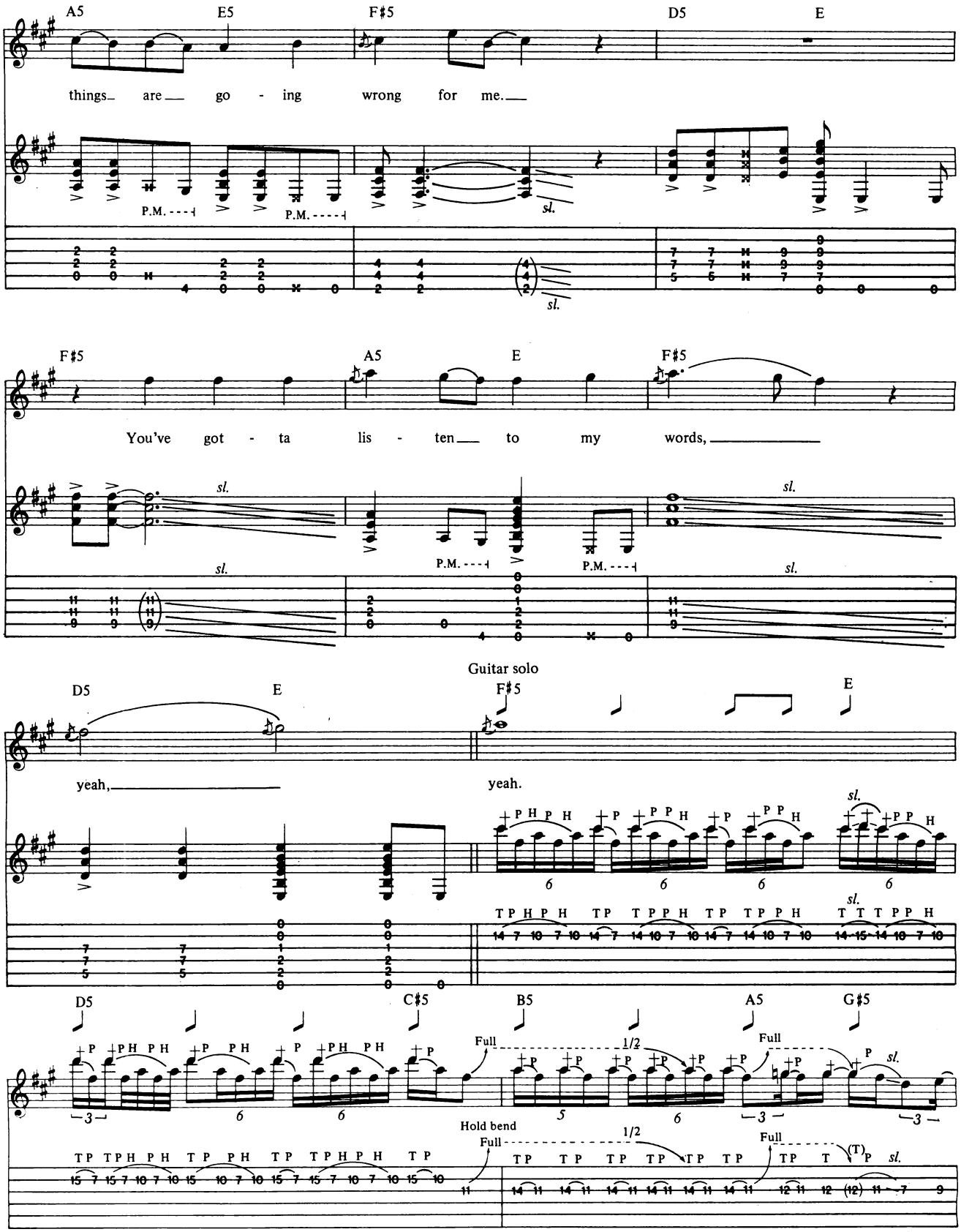
Fill 1 1/2 1/4 P P 1/2 1/4 P P

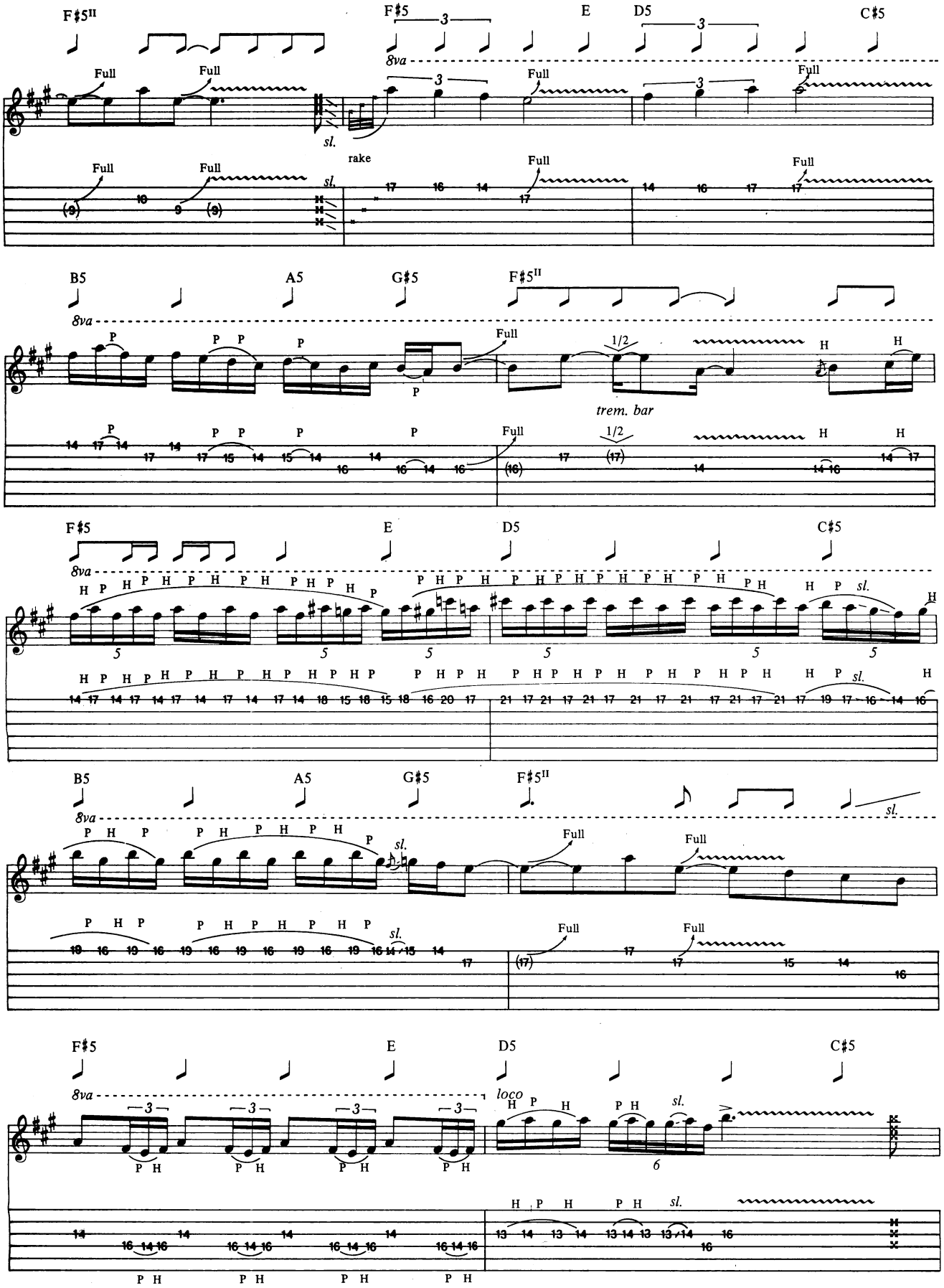
Fill 3

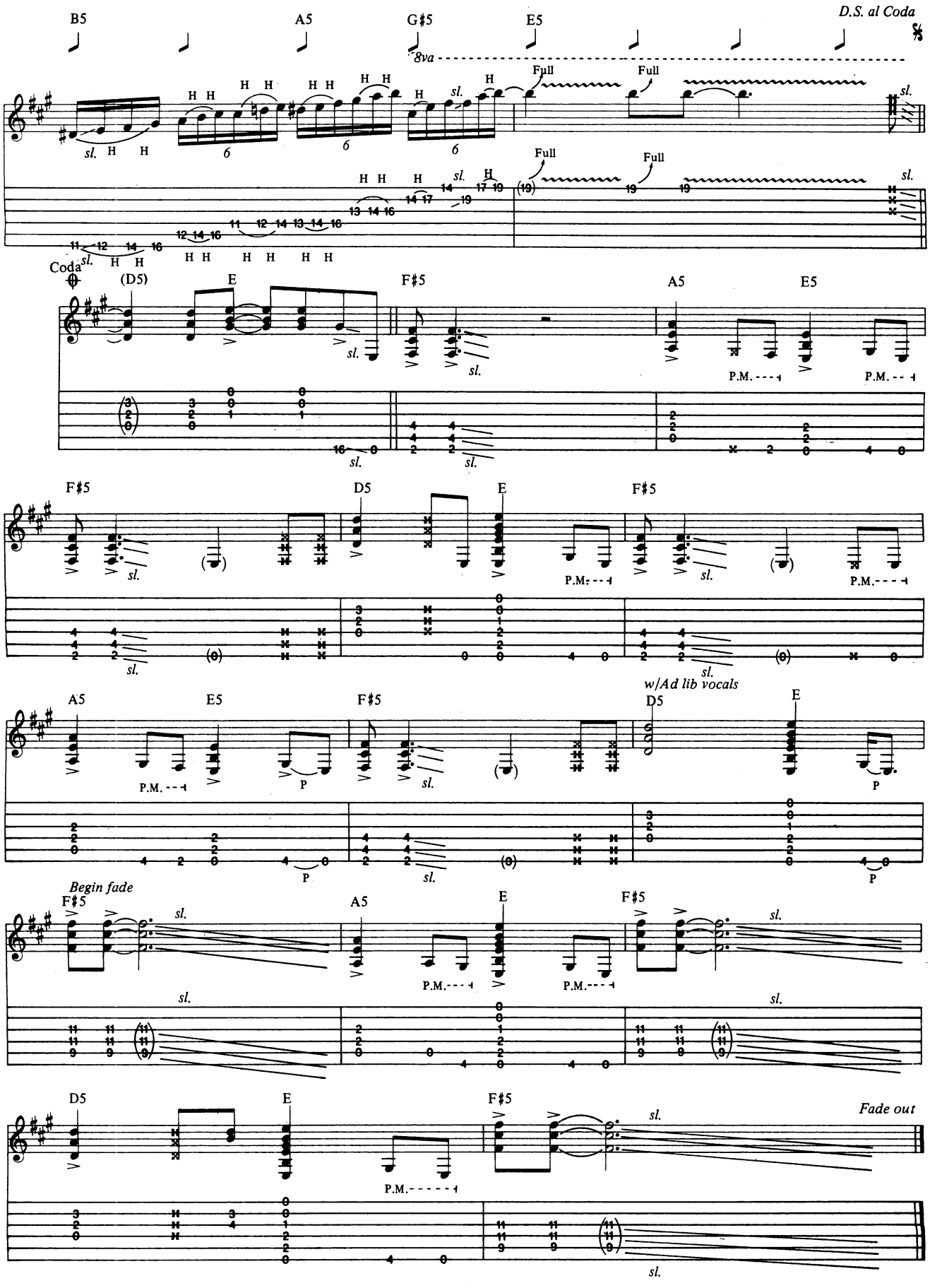
Fill 4 Harm. *(15ma)* Harm.


F♯5
D5
A5
E
life's a bit - ter shame.
driv - ing me in - sane.
who and what's to blame.
I'm go - ing off the rails
A.H.
(15ma)
sl.
Play Fill 2 2nd time;
Fill 5 3rd time
N.C. (F♯m)
on a cra - zy train.
I'm
Full
Fill 2
Fill 5


A5
E
F♯5
A
go - ing off the rails on a cra - zy train.
Harm.
(15ma)
P
To Coda
1.
E5
F♯5
D5
E
Let's go!
P.M.
A
E/A
D/A
A
E/A
sl.
sim.
2.
Bridge
D/A
A
(D5)
E
F♯5
2. I've
I know that
rake
pick
sl.
(8va)
Microphonic feedback

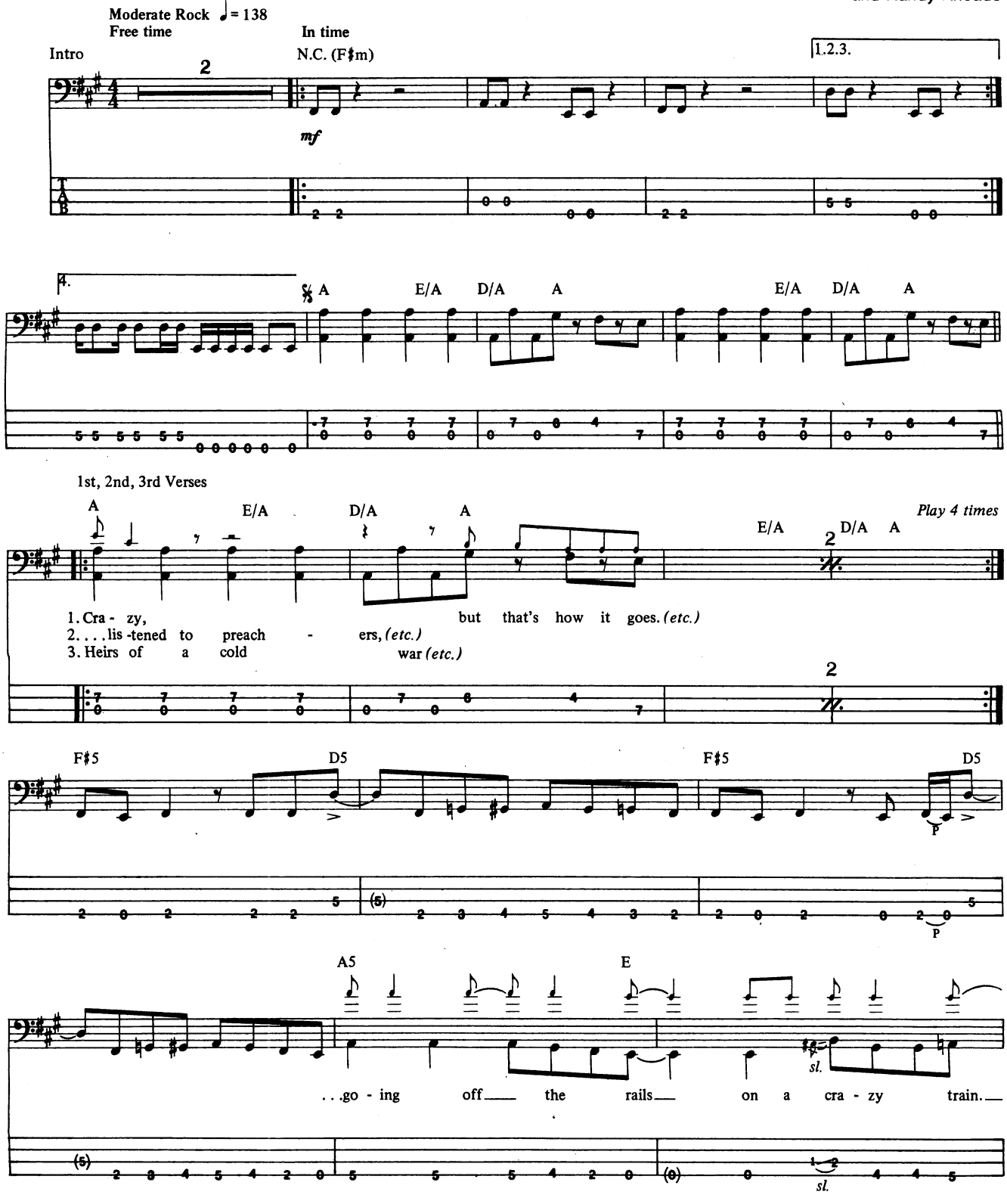

A5 E5 F♯5 D5 E
things are go - ing wrong for me.
P.M.
sl.
F♯5 A5 E F♯5
You've got - ta lis - ten to my words,
Guitar solo
D5 E F♯5 E
yeah, yeah.
D5 C♯5 B5 A5 G♯5
Full
1/2
Hold bend


F♯5II
F♯5
E
D5
C♯5
8va
Full
sl.
rake
B5
A5
G♯5
F♯5II
P
H
1/2
trem. bar
F♯5
E
D5
C♯5
sl.
B5
A5
G♯5
F♯5II
F♯5
E
D5
C♯5
loco


B5
A5
G♯5
E5
D.S. al Coda
8va
Full
Coda
(D5)
E
F♯5
A5
E5
P.M.
F♯5
D5
E
F♯5
A5
E5
F♯5
w/Ad lib vocals
D5
E
Begin fade
F♯5
A5
E
F♯5
D5
E
F♯5
Fade out

BASS LINE FOR
CRAZY TRAIN

Words and music by
Ozzy Osbourne, Bob Daisley
and Randy Rhoads



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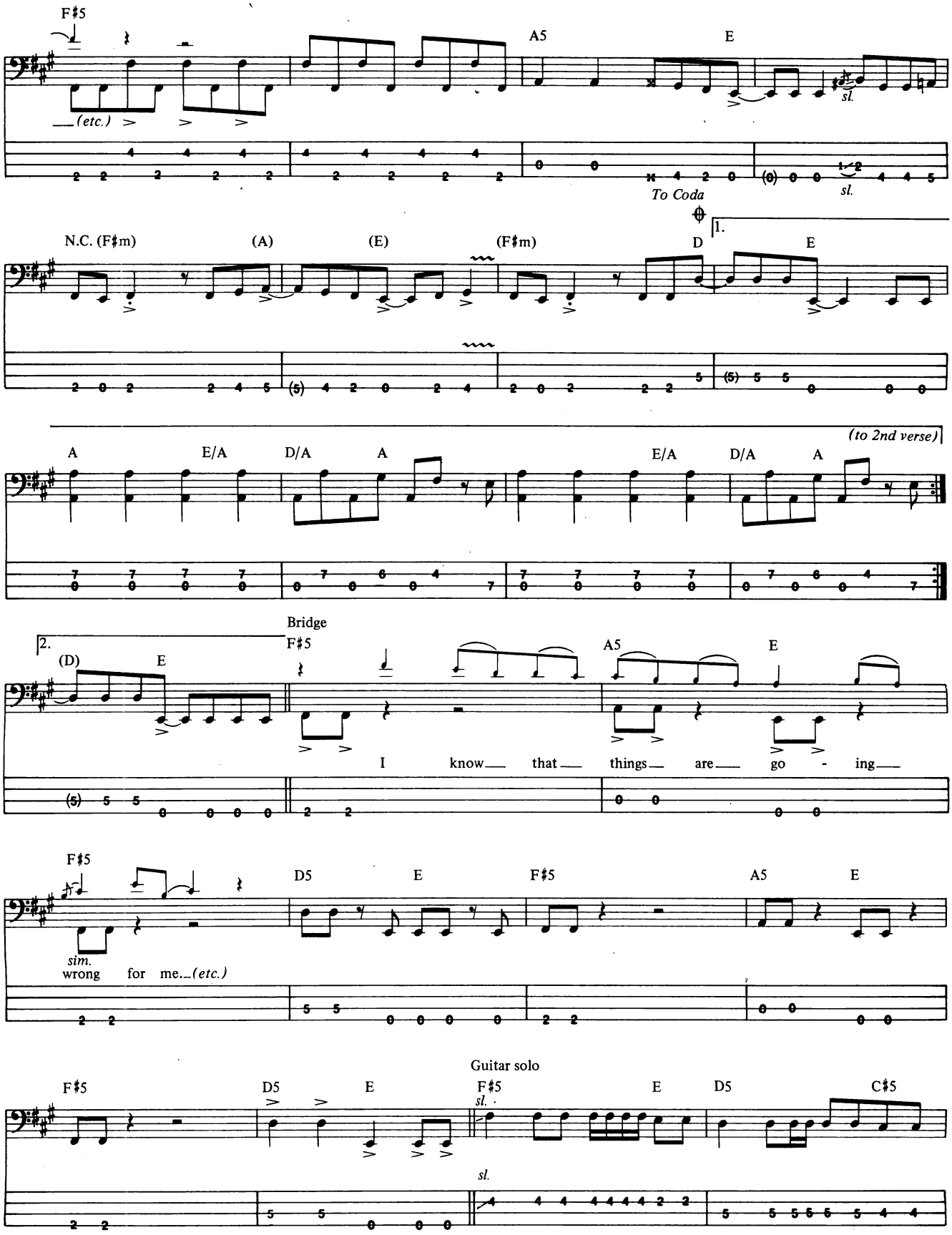
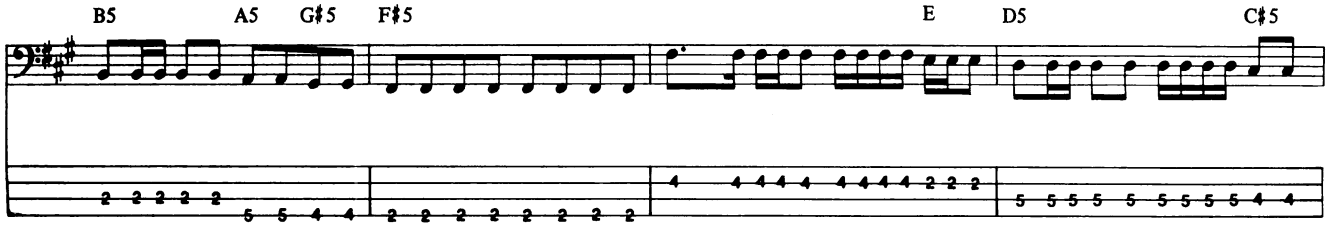
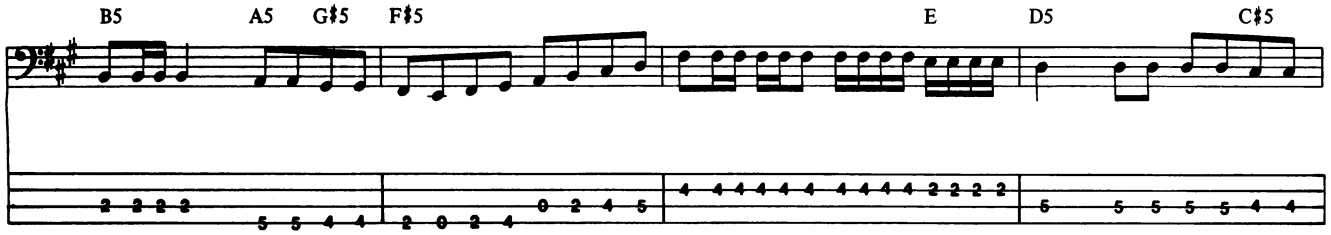
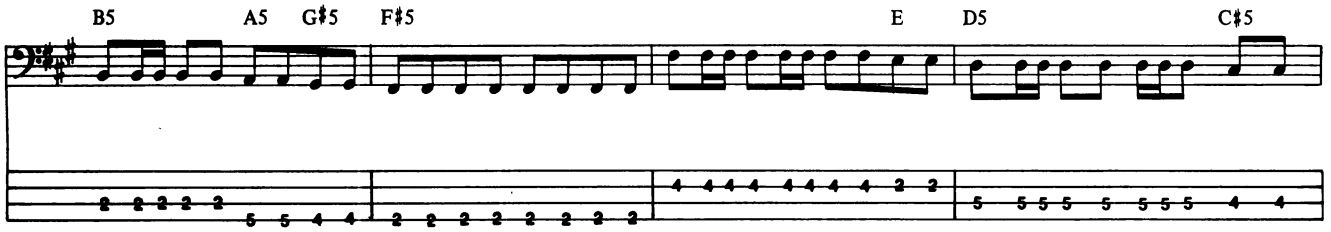
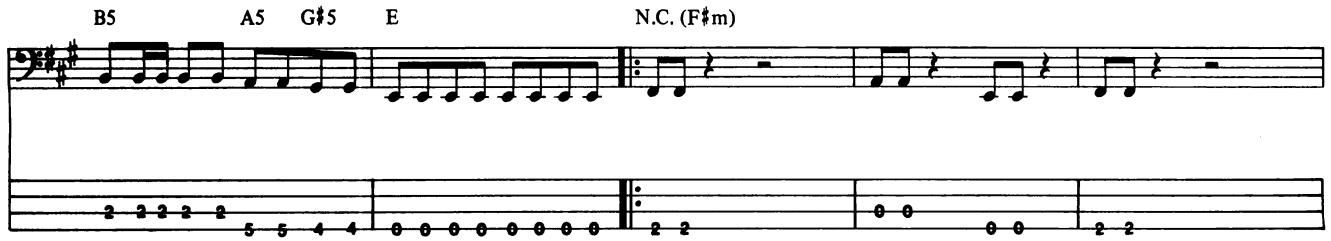
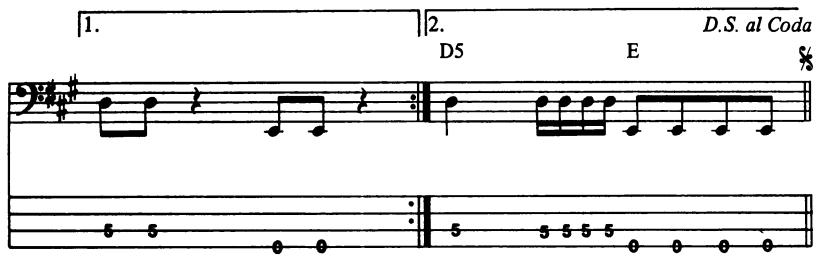

F♯5
(etc.)
A5
E
sl.
To Coda
N.C. (F♯m)
(A)
(E)
(F♯m)
D
1.
E
(to 2nd verse)
A
E/A
D/A
A
E/A
D/A
A
2.
(D)
E
Bridge
F♯5
A5
E
I know that things are go - ing
F♯5
D5
E
F♯5
A5
E
sim.
wrong for me...(etc.)
Guitar solo
F♯5
D5
E
F♯5
sl.
E
D5
C♯5
sl.

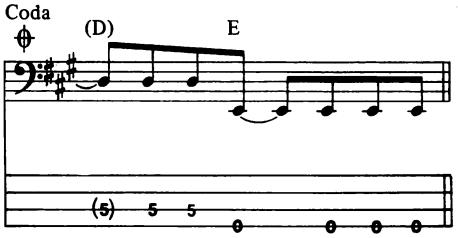

B5 A5 G♯5 F♯5 E D5 C♯5

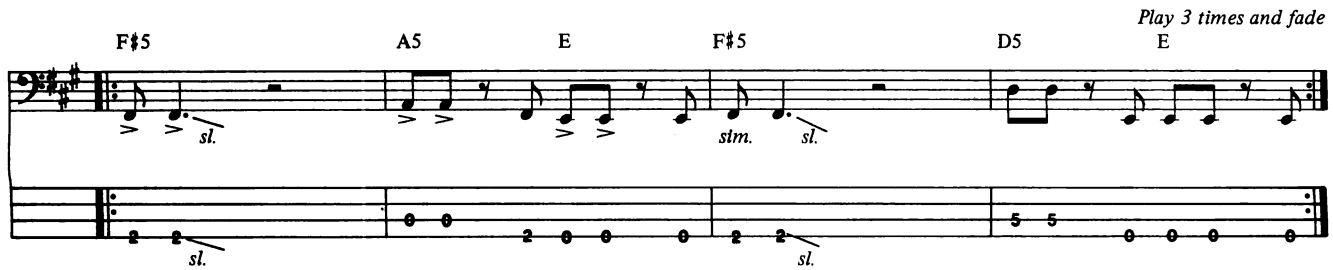

B5 A5 G♯5 F♯5 E D5 C♯5


B5 A5 G♯5 F♯5 E D5 C♯5


B5 A5 G♯5 E N.C. (F♯m)


1.
2.
D.S. al Coda
D5 E


Coda
(D) E


Play 3 times and fade
F♯5 A5 E F♯5 D5 E
sl.
stm.
sl.
sl.
sl.

THE EAGLES
DON FELDER

Interview by Peter Gordon

Originally springing to life as a backup band for Linda Ronstadt, the Eagles, in their heyday, perfected and defined a music of the Freeway Set, a generation stuck in the fast lane in the rush hour, three exits shy of Disneyland. Call it slush, mush, rock or pop, it earned them their niche as America's Band of the 70s. In the 80s this faceless conglomeration has split into individual identities once more, with Glenn Frey, Don Henley and now Felder venturing into solo realms. With the whopping *Hotel California* among his writing souvenirs, Felder certainly need not tax himself in such a grueling fashion. But since he obviously has, we were more than glad to listen in on Thirsty Ear's interview.

Video

A lot of friends of mine out in Malibu are movie producers and TV directors, and for the last four or five years they've been continually saying, 'Boy, you know some of the Eagles' songs were just perfect for doing videos. It'd be wonderful to make a four minute story out of *King of Hollywood* or *Hotel California.*' I thought about it. I think a good song allows the audience to participate mentally, to create its own images, sort of like reading a great novel. But sometimes books don't translate well to film. If you've read a good book and then you go see a film, your interpretation of it was exactly what you wanted it to be, and the film never is that way. In some instances, when you hear a song on the radio for a certain length of time, you've developed your images of it. If you were to go to see a video after the fact, it would almost be redundant and possibly harmful. Because not only is it dated, but everyone would look at it and say, that's not how I pictured it.

Toys

Before every album, Joe Walsh and I used to go out and buy a bunch of new amps and new guitars, new effects peddles, new echo units, and just sit around for weeks plugging things in, looking for new little things. About 90% of the stuff that's out there for consumers to buy is usually garbage. But, if you sift through them, there's 10–15% of the things that are really nice. If you fiddle with them long enough you can get some real unique sounds. It's like finding a new blend of colors, a perfect match, I like to say, between a couple of different shades of muddy.

Over the last four years I've started working with a drum machine and sequencers and synthesizers and synclaviers and automated consoles—just because I really feel that the more you rely on another musician to create something that you hear, the less it comes out like you hear it. Also, it's a lot of fun to sit there and tinker and dabble and twiddle knobs. I get excited by that. And while I'm glad to hear that the guitar in its original form is returning, to me that's not so exciting. Picking up a beautiful acoustic guitar and playing—I've already done that. I'd really like to be able to do it in a new way. Like on the introduction to *Hotel California,* we stuck a pickup in the 12-string and ran it through a Leslie and stuck a microphone on the hole of the guitar and processed it with a stereo DDL. And it was a whole new kind of 12-string guitar, instead of just a normal kind of Joni Mitchell 12-string pickup type thing.

Every time I approach an acoustic instrument it has to be a real special sound, or else it's not very interesting to listen to, although the performance itself may be brilliant. I like to be creative in performance, but I especially like to be creative in tonal quality—tonality and sounds. That's why I like making records and not going on the road.

Hotel California

I sat down with a little 4-track Teac and I wrote all the music for that record, top to bottom, guitar solos, intros, everything, around a little A-77 Rhythm Ace drum machine that was playing one of these cha-cha beats. I used to make cassettes and give them to everyone in the band. So I gave it to Henley and he went, 'Boy, that's a great piece of music. Let's write some lyrics to it.' So we went and recorded the basic track and realized we recorded it in the wrong key. It was the key I'd written the demo in, and Henley sings much higher than I do. So we had to go back and rebuild the whole track. As a matter of fact, I had to pick up a phone in Criteria Studios and have my housekeeper play that cassette to me over the telephone. I recorded it on a little Pressman, so we could pick up all the guitar solos at the exit.

Eagles Reunion

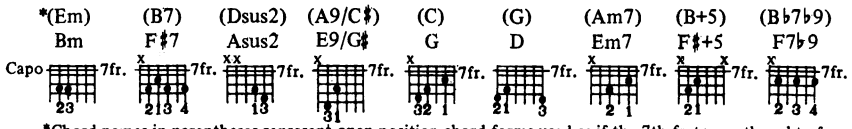
The one thing that people would expect if the Eagles were to ever reform, would be more Eagles records that sounded like Eagles records. But, to me, none of the Eagles albums sounded alike. If you looked at the progression from **Desperado** to **On the Border**—that went from real hard r&b into a lot more electric guitar. **One of These Nights** had a totally diversified array of musical sounds on it. I feel certain that if in fact the Eagles ever did try to make another album, we would take the same attitude and the same approach that we always had. And that would be to be very unique and very different from anything we'd done in the past.

Who knows if we'd be successful or not? We didn't know then, and we wouldn't know now. ■

HOTEL CALIFORNIA

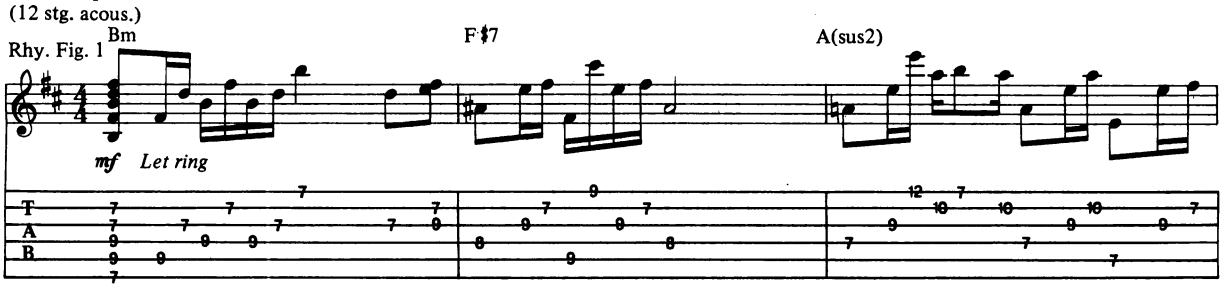
As Recorded by The Eagles
(From the album HOTEL CALIFORNIA/ Asylum Records)

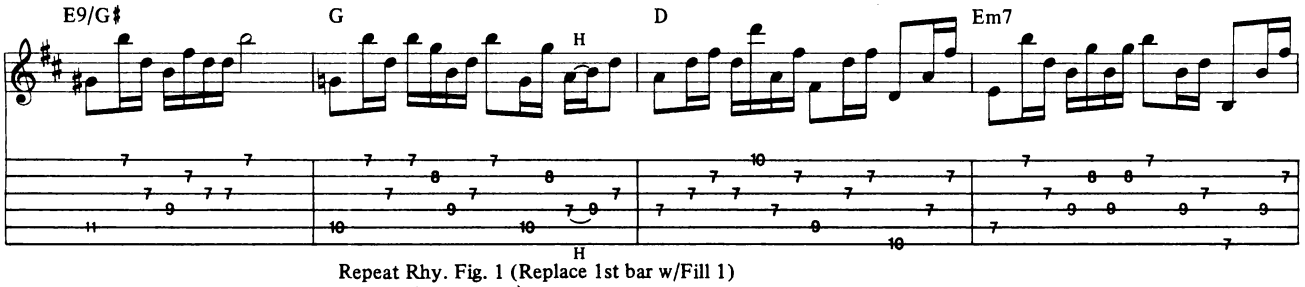
Words and music by
Don Felder, Don Henley
and Glenn Frey



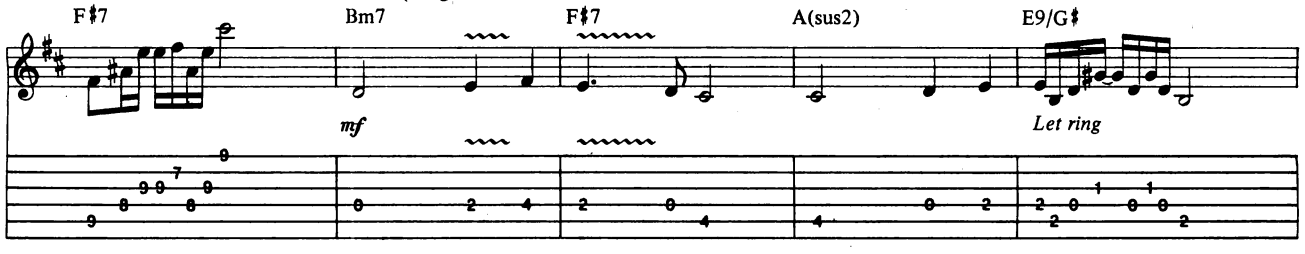
*Chord names in parentheses represent open position chord forms used as if the 7th fret were thought of as open position.

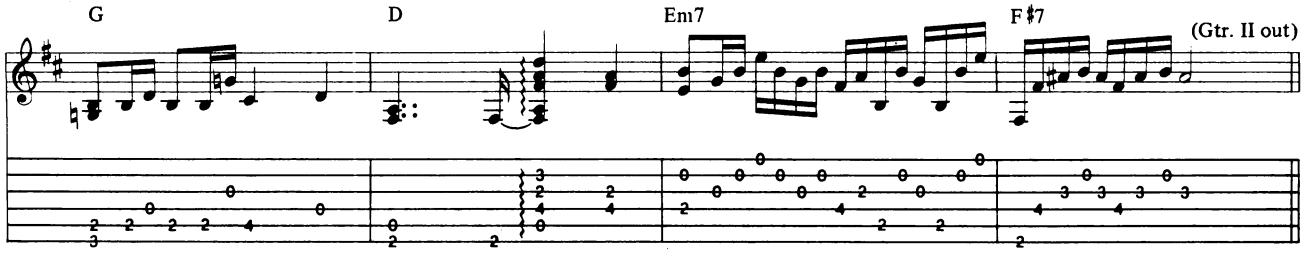
Intro Moderately slow ♩ = 80
Gtr. I–Capo at 7th fret
(12 stg. acous.)
Rhy. Fig. 1

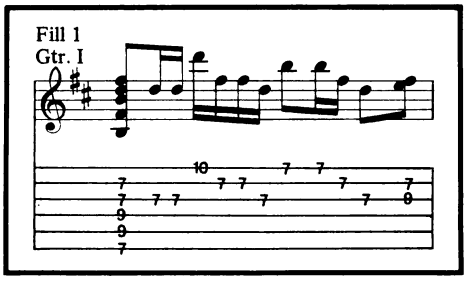




Repeat Rhy. Fig. 1 (Replace 1st bar w/Fill 1)
Gtr. II (6 stg. acous.)







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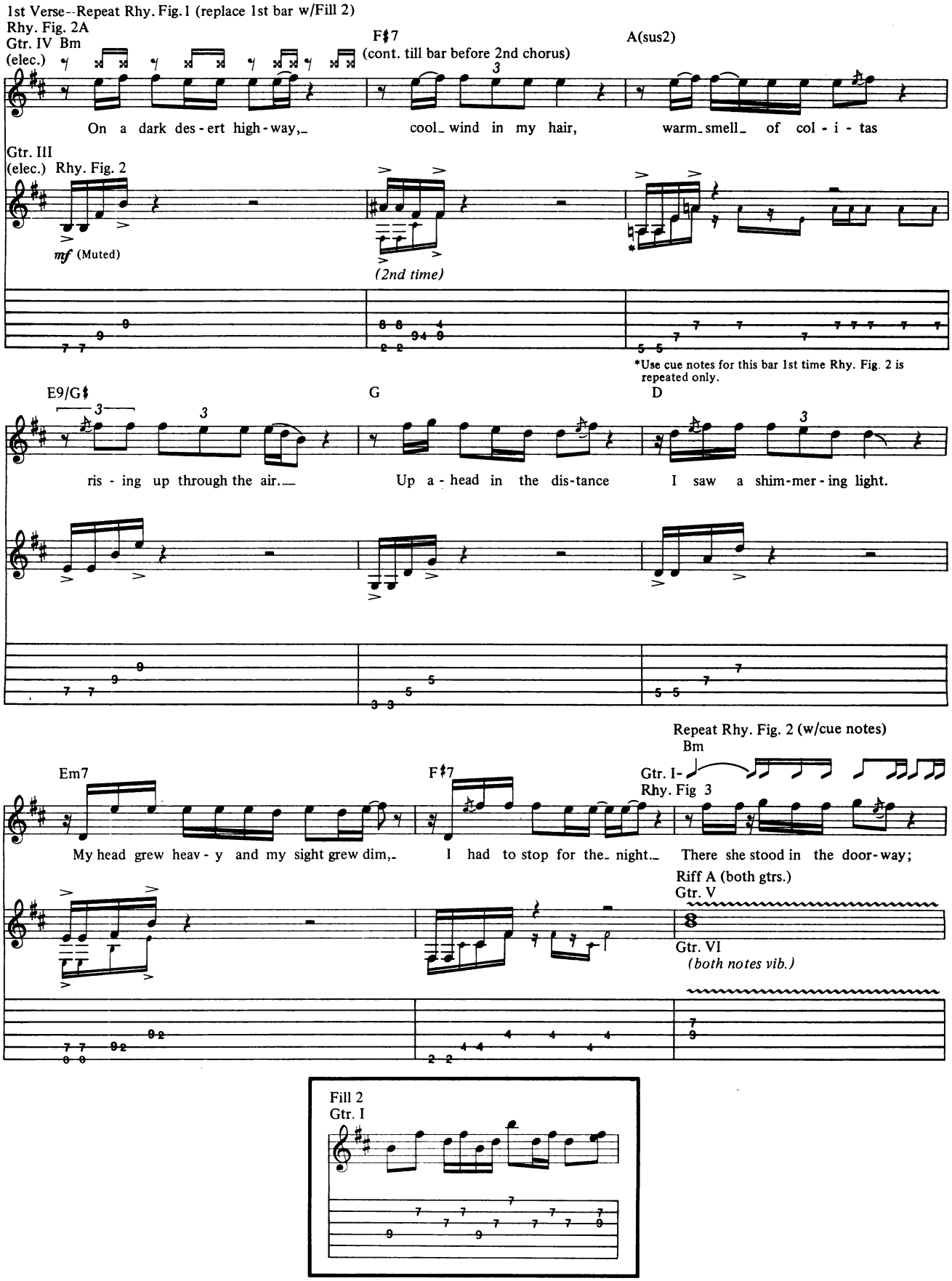
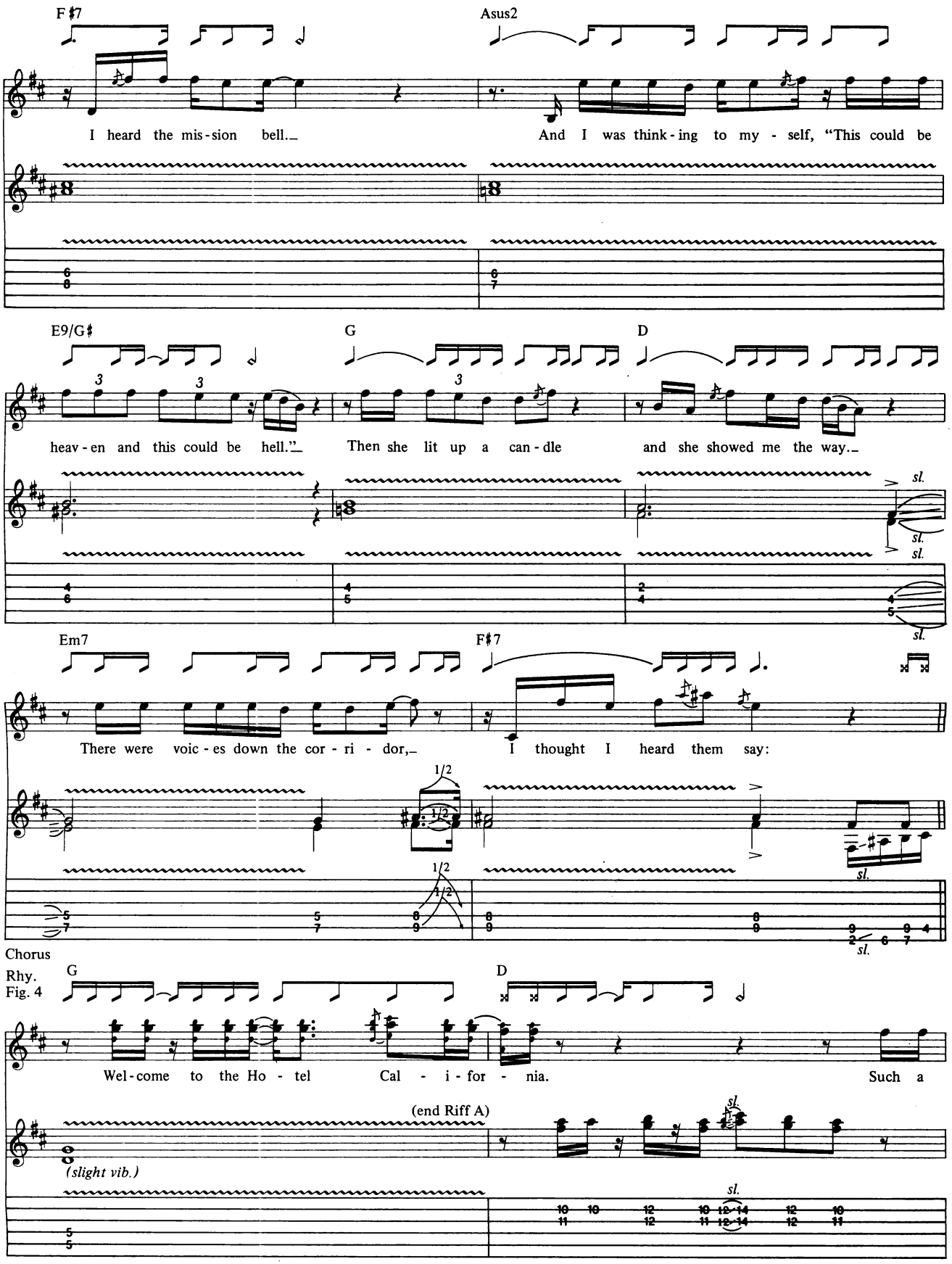
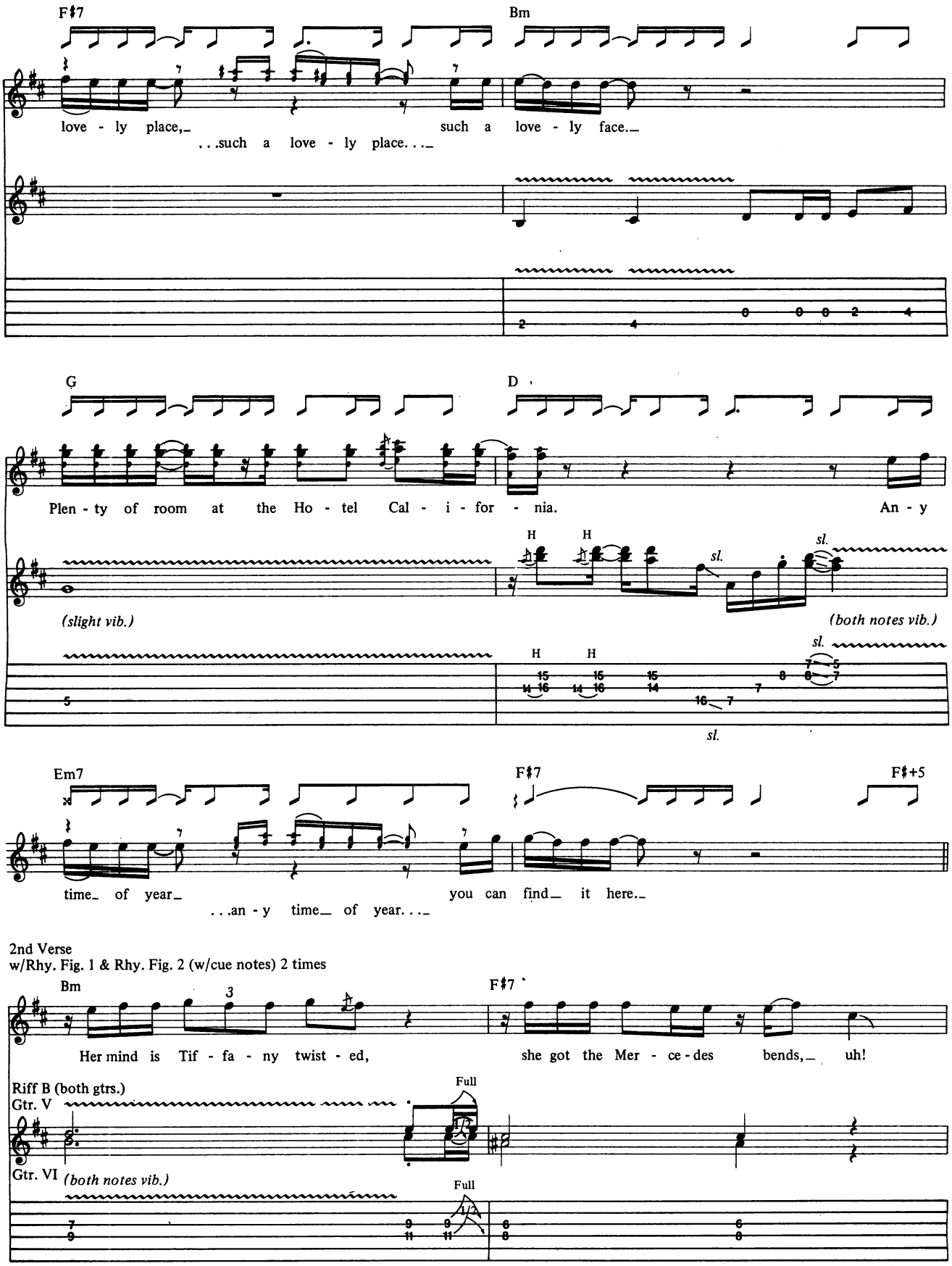
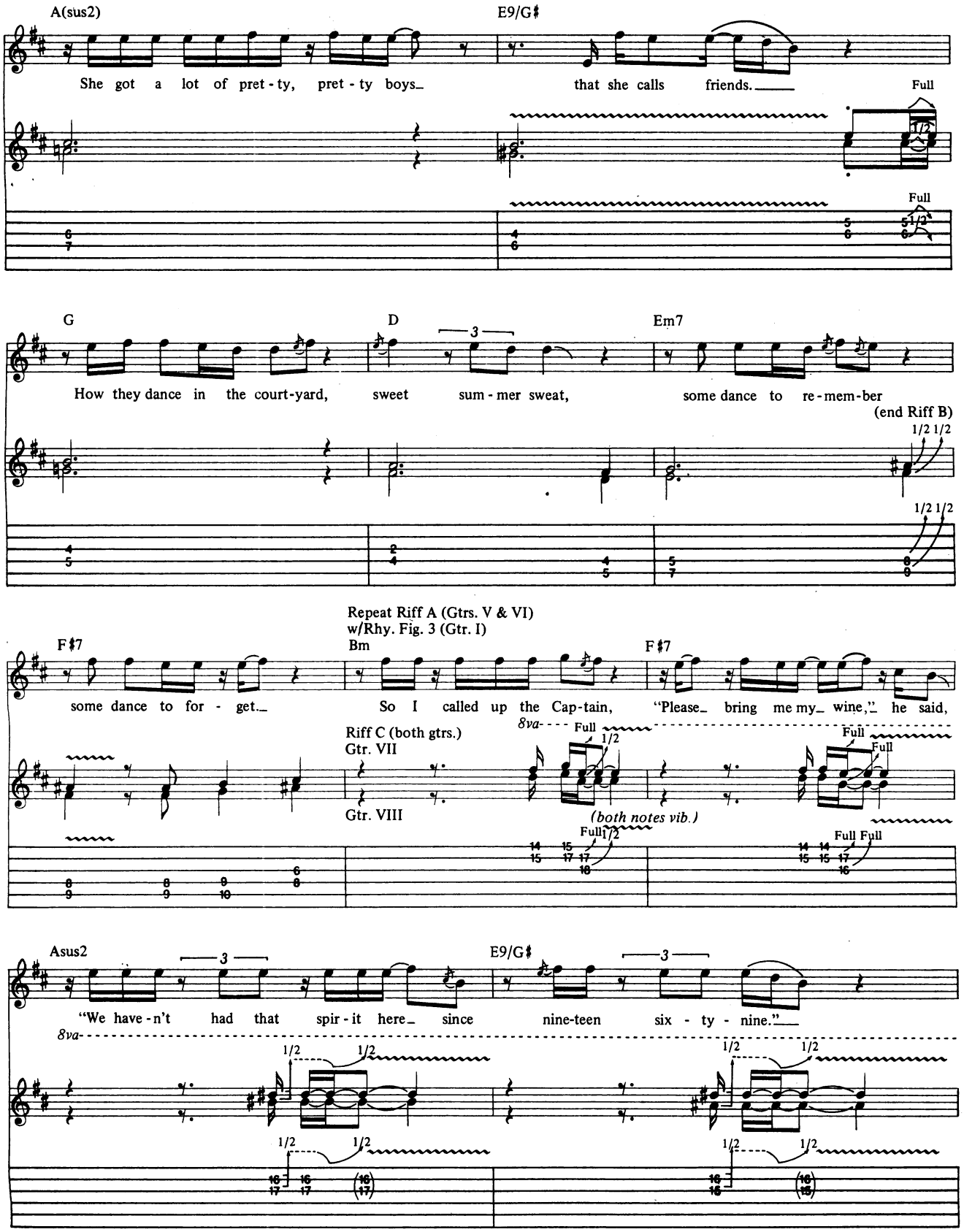
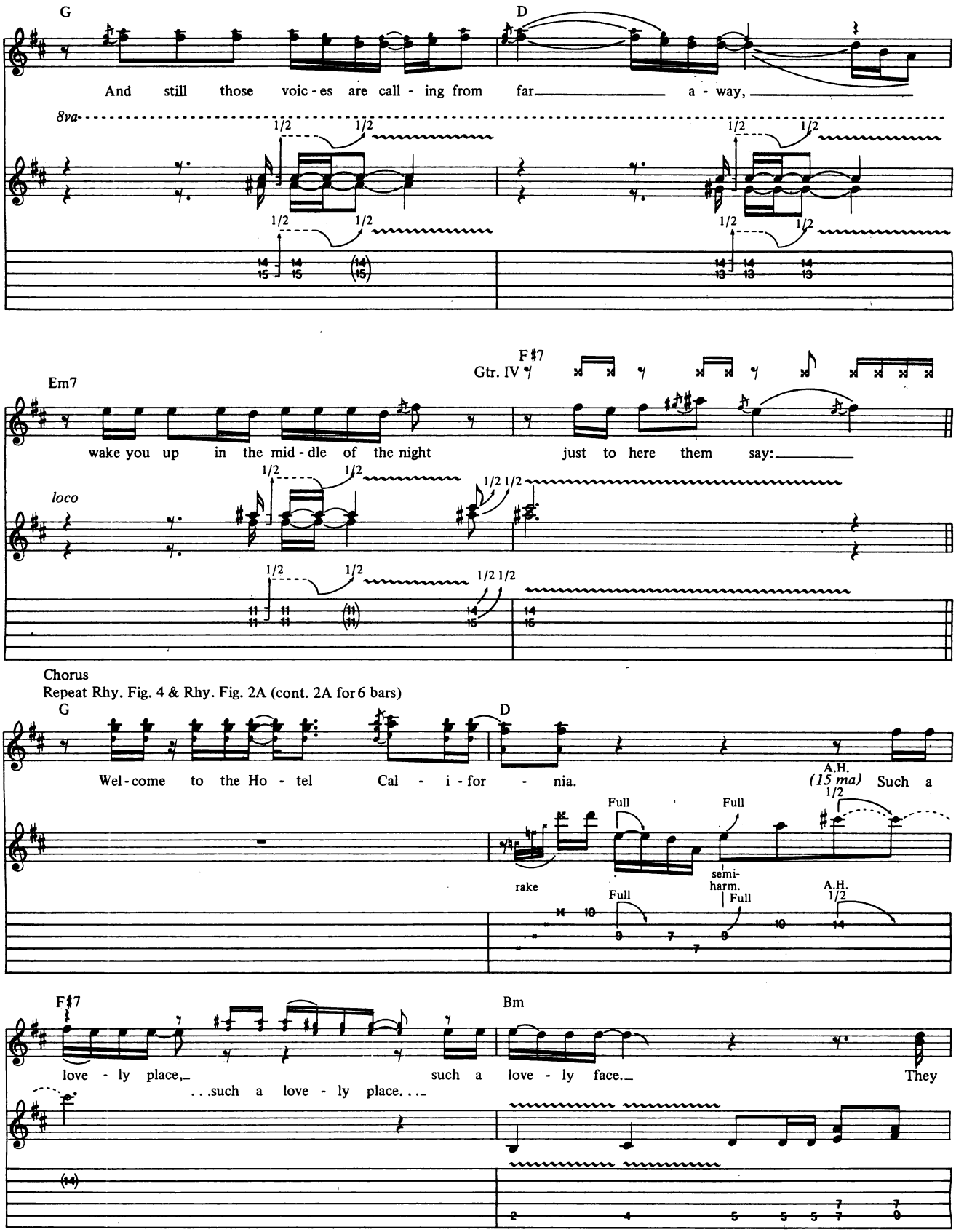
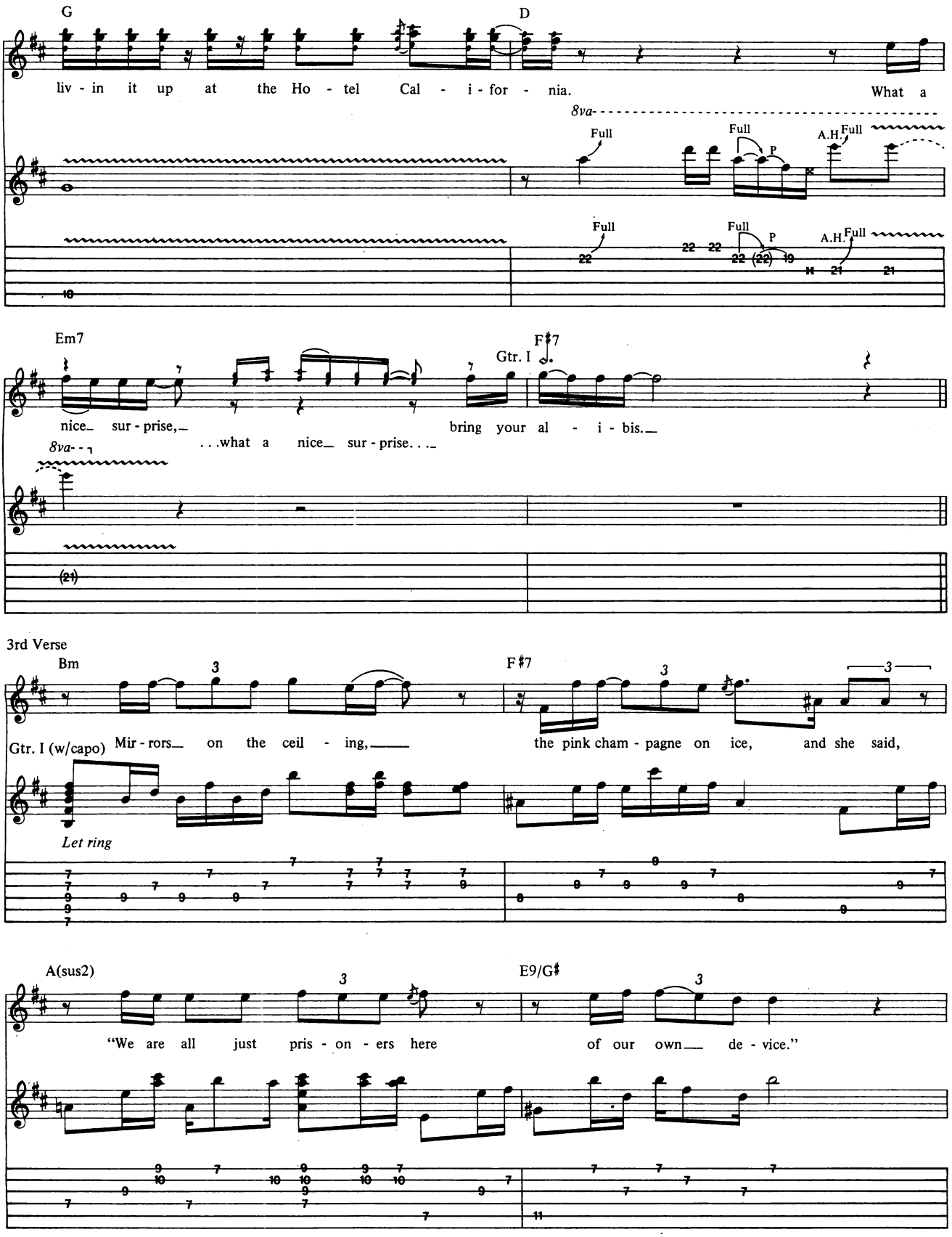

1st Verse--Repeat Rhy. Fig. 1 (replace 1st bar w/Fill 2)
Rhy. Fig. 2A
Gtr. IV Bm
(elec.)
F♯7
(cont. till bar before 2nd chorus)
A(sus2)
On a dark des-ert high-way,
cool wind in my hair,
warm smell of col-i-tas
Gtr. III
(elec.) Rhy. Fig. 2
mf (Muted)
(2nd time)
*Use cue notes for this bar 1st time Rhy. Fig. 2 is repeated only.
E9/G♯
G
D
ris-ing up through the air.
Up a-head in the dis-tance
I saw a shim-mer-ing light.
Repeat Rhy. Fig. 2 (w/cue notes)
Bm
Gtr. I-
Rhy. Fig 3
Em7
F♯7
My head grew heav-y and my sight grew dim,
I had to stop for the night.
There she stood in the door-way;
Riff A (both gtrs.)
Gtr. V
Gtr. VI
(both notes vib.)
Fill 2
Gtr. I

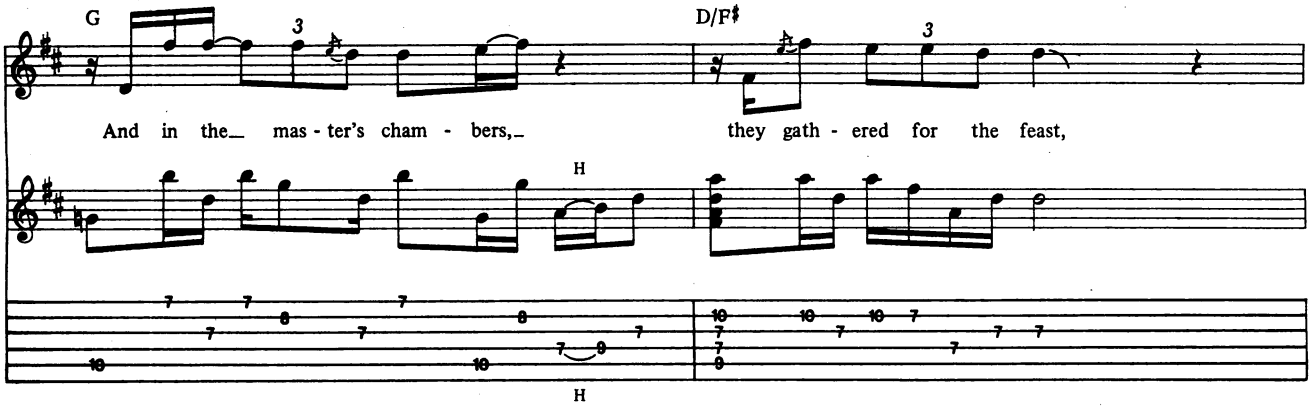

F♯7
Asus2
I heard the mis-sion bell.
And I was think-ing to my - self, "This could be
E9/G♯
G
D
heav-en and this could be hell."
Then she lit up a can-dle
and she showed me the way.
sl.
Em7
F♯7
There were voic-es down the cor-ri - dor,
I thought I heard them say:
1/2
Chorus
Rhy.
Fig. 4
G
D
Wel-come to the Ho - tel Cal - i-for - nia.
Such a
(end Riff A)
(slight vib.)

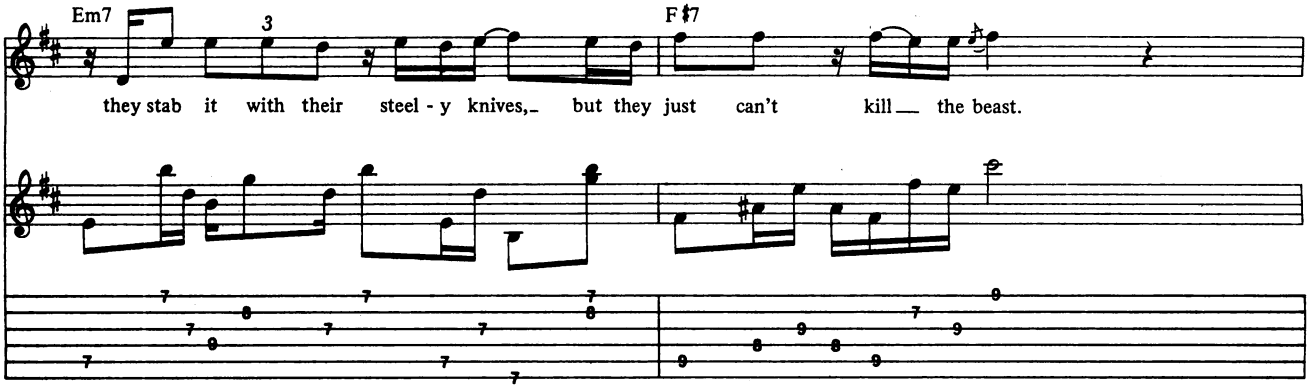

F♯7
Bm
love - ly place,
such a love - ly face.
...such a love - ly place...
G
D
Plen - ty of room at the Ho - tel Cal - i - for - nia.
An - y
(slight vib.)
(both notes vib.)
H
sl.
Em7
F♯7
F♯+5
time of year
you can find it here.
...an - y time of year...
2nd Verse
w/Rhy. Fig. 1 & Rhy. Fig. 2 (w/cue notes) 2 times
Bm
F♯7
Her mind is Tif - fa - ny twist - ed,
she got the Mer - ce - des bends, uh!
Riff B (both gtrs.)
Gtr. V
Full
Gtr. VI
(both notes vib.)


A(sus2)
E9/G♯
She got a lot of pret - ty, pret - ty boys_ that she calls friends.
Full
G
D
Em7
How they dance in the court-yard, sweet sum - mer sweat, some dance to re - mem - ber
(end Riff B)
Repeat Riff A (Gtrs. V & VI)
w/Rhy. Fig. 3 (Gtr. I)
F♯7
Bm
F♯7
some dance to for - get_ So I called up the Cap-tain, "Please_ bring me my_ wine,"_ he said,
Riff C (both gtrs.)
Gtr. VII
Gtr. VIII
8va
(both notes vib.)
Asus2
E9/G♯
"We have - n't had that spir - it here_ since nine-teen six - ty - nine."

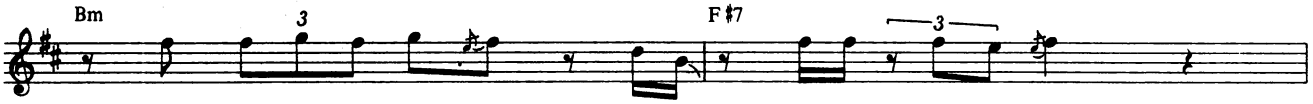

G
D
And still those voic - es are call - ing from far a - way,
8va
1/2
Em7
F♯7
Gtr. IV
wake you up in the mid - dle of the night just to here them say:
loco
Chorus
Repeat Rhy. Fig. 4 & Rhy. Fig. 2A (cont. 2A for 6 bars)
Wel - come to the Ho - tel Cal - i - for - nia.
A.H.
(15 ma)
Such a
Full
rake
semi-harm.
F♯7
Bm
love - ly place, such a love - ly face. They
. . .such a love - ly place. . .


G
D
liv - in it up at the Ho - tel Cal - i - for - nia. What a
8va
Full
Full
P
A.H.
Full
Em7
F♯7
Gtr. I
nice sur - prise, bring your al - i - bis.
. . .what a nice sur - prise. . .
3rd Verse
Bm
F♯7
Gtr. I (w/capo)
Mir - rors on the ceil - ing, the pink cham - pagne on ice, and she said,
Let ring
A(sus2)
E9/G♯
"We are all just pris - on - ers here of our own de - vice."

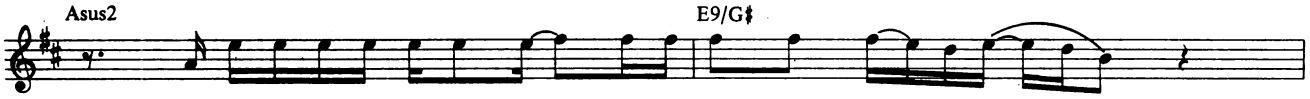




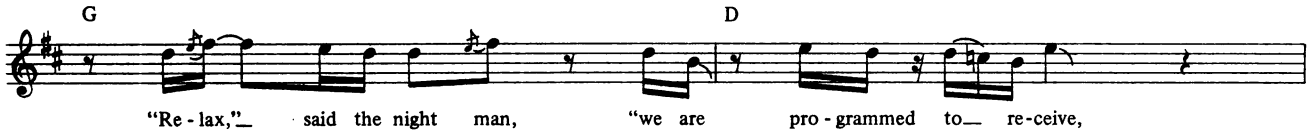
Repeat Riff B (Gtrs. V & VI) & Riff C (Gtrs. VII & VIII)
w/Rhy. Fig. 3 & Rhy. Fig. 2A

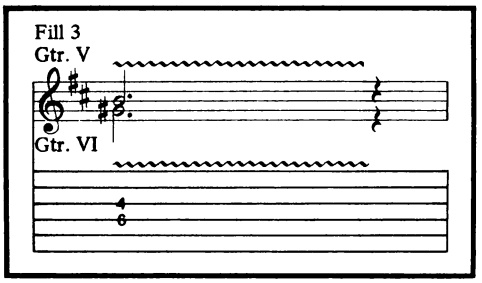


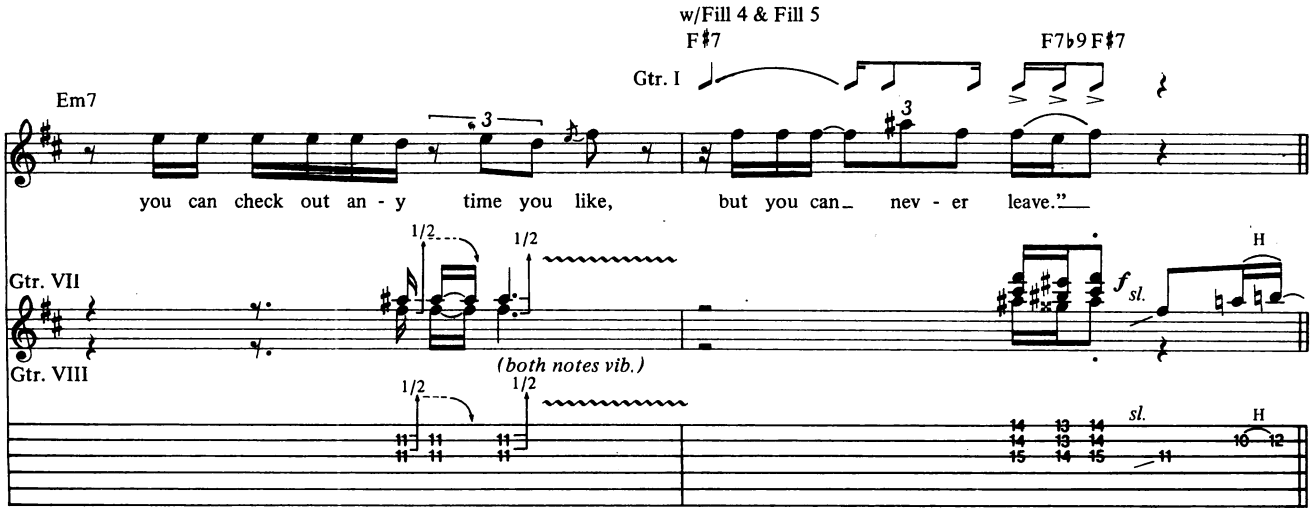
Fill 3 replaces 4th bar of Riff B



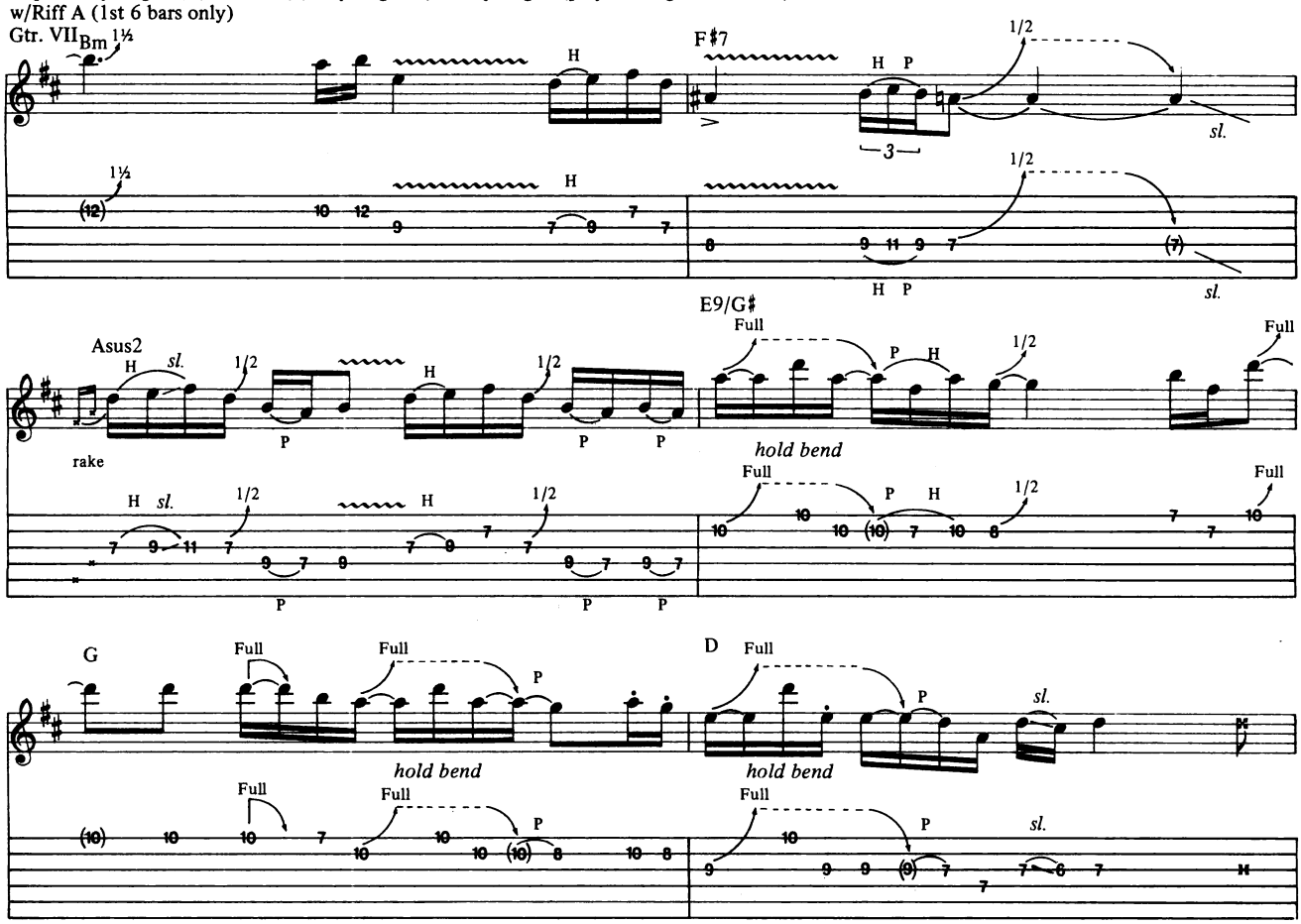
Resume Riff B

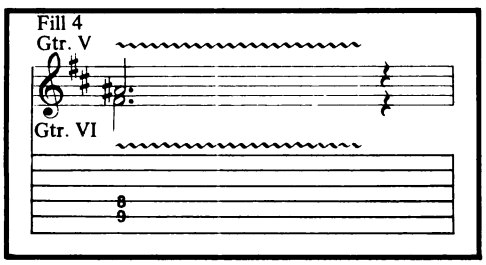


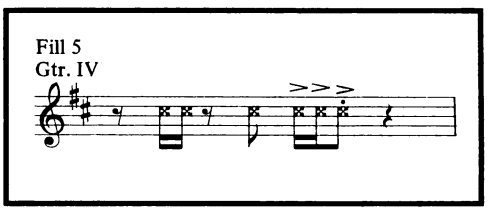


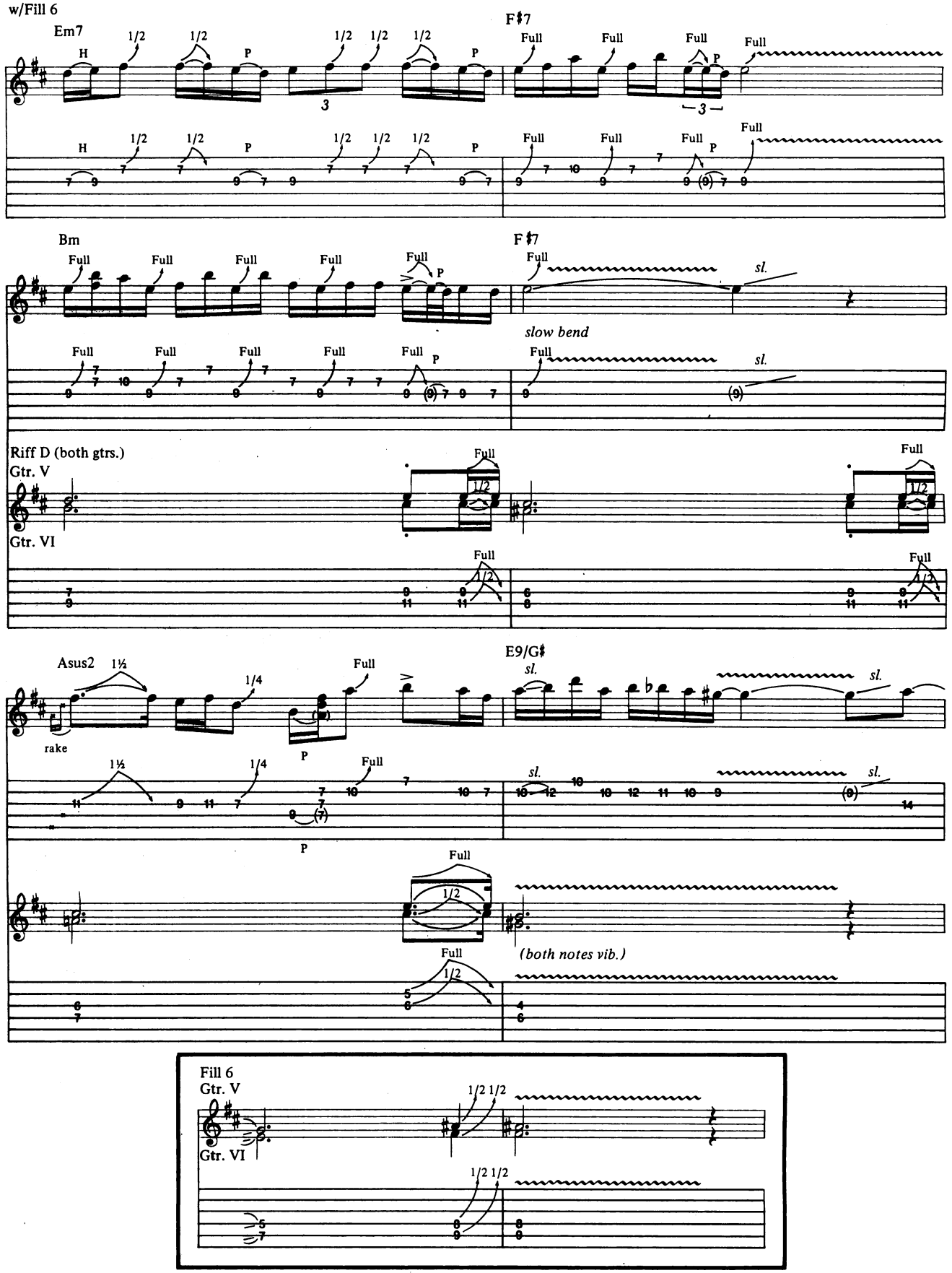


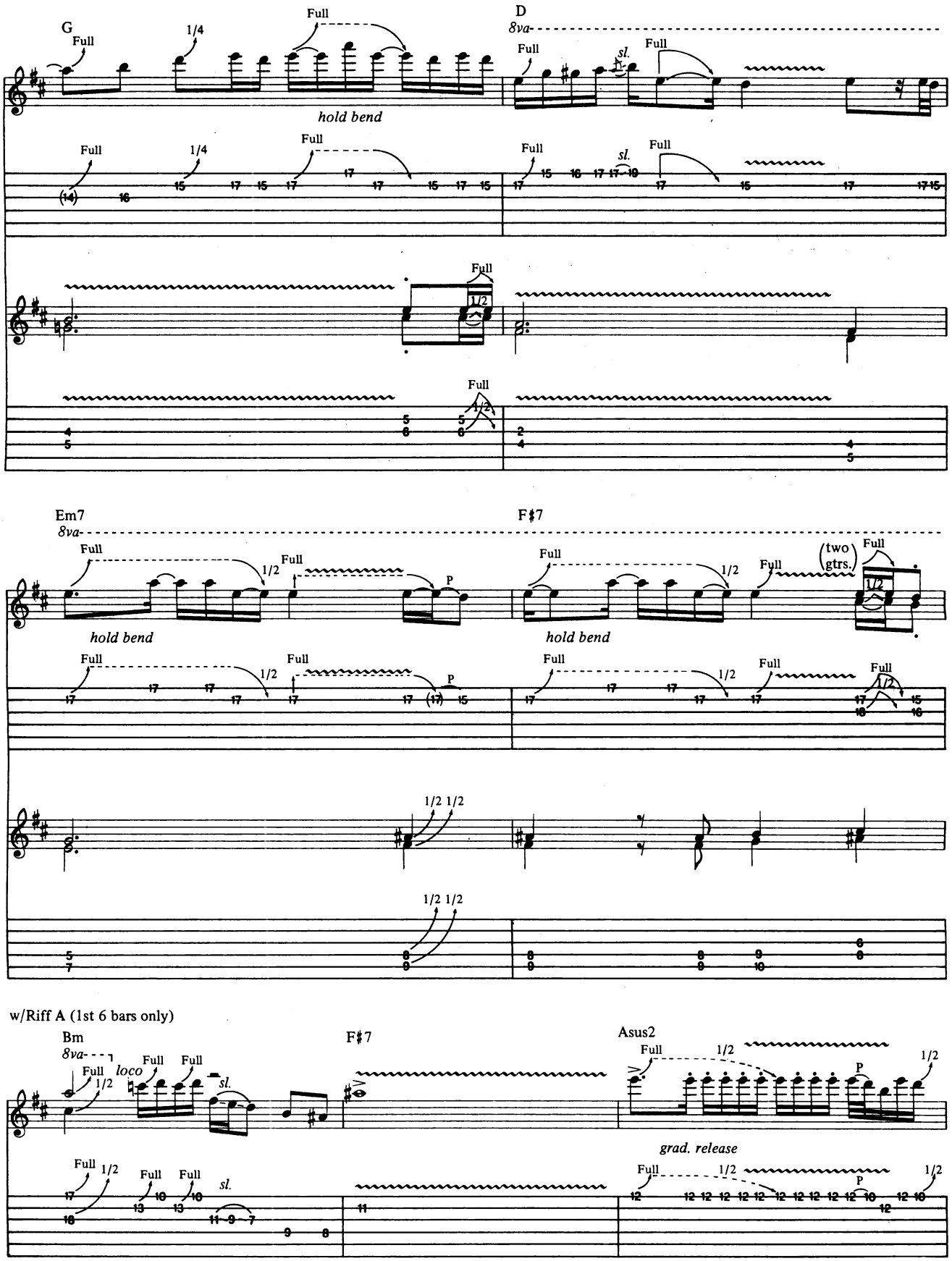
Guitar solo
Repeat Rhy. Fig. 2 (w/cue notes) , Rhy. Fig. 2A, & Rhy. Fig. 3 (play all 3 figures till fade)
w/Riff A (1st 6 bars only)

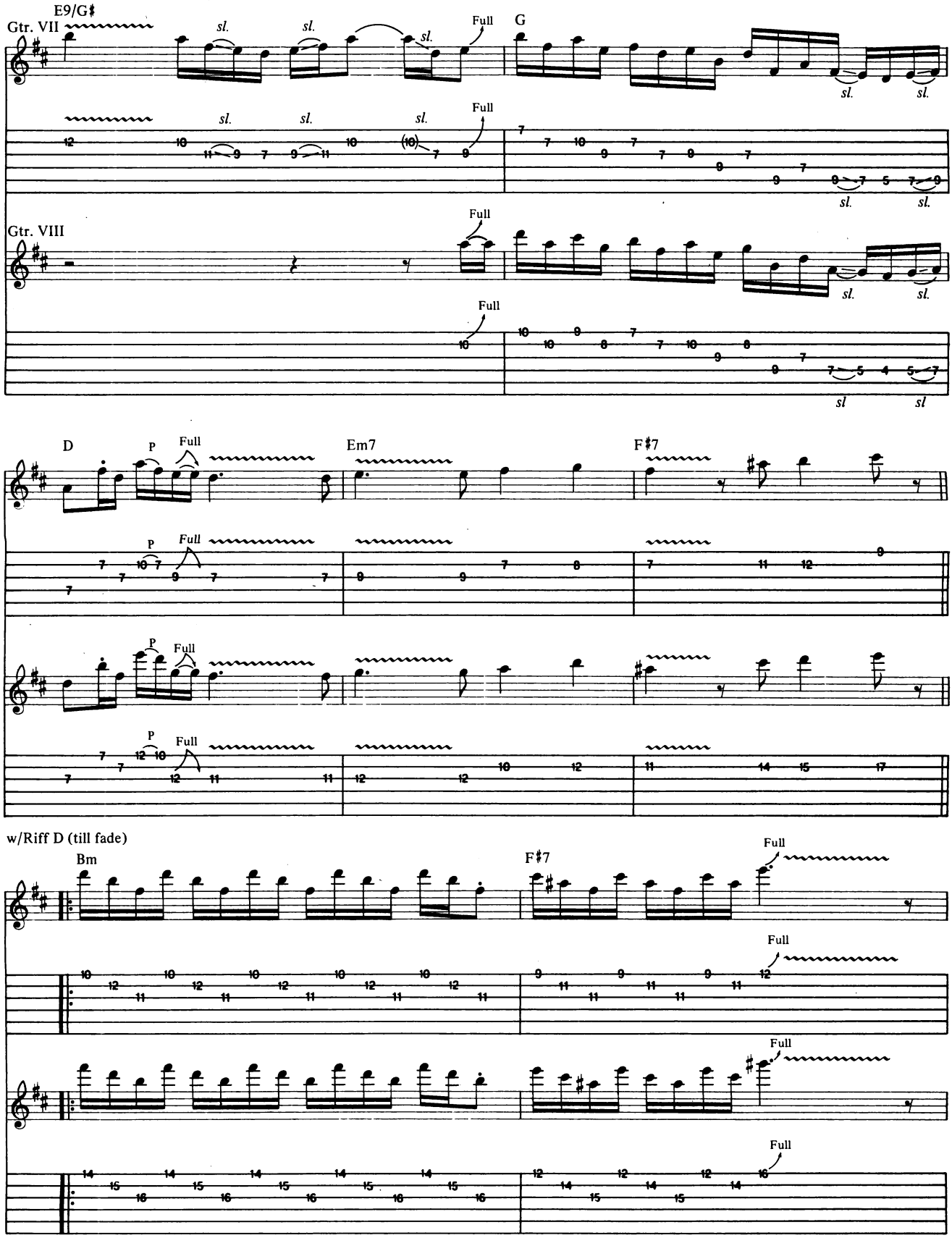


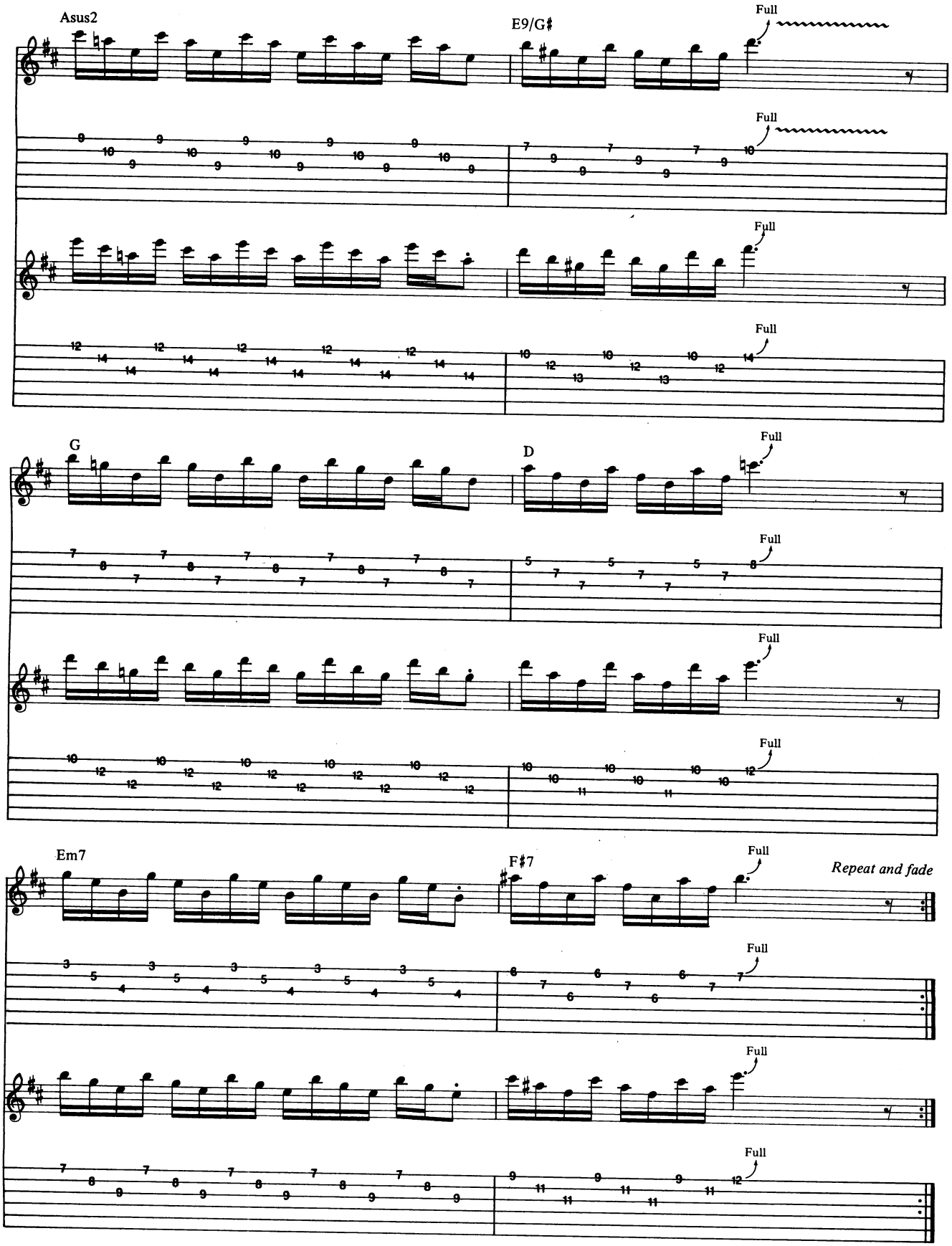





w/Fill 6
Em7
F♯7
Bm
F♯7
slow bend
Riff D (both grts.)
Gtr. V
Gtr. VI
Asus2
rake
E9/G♯
(both notes vib.)
Fill 6
Gtr. V
Gtr. VI


G
D
8va
Full
1/4
sl.
hold bend
1/2
Em7
F♯7
P
(two gtrs.)
w/Riff A (1st 6 bars only)
Bm
loco
Asus2
grad. release

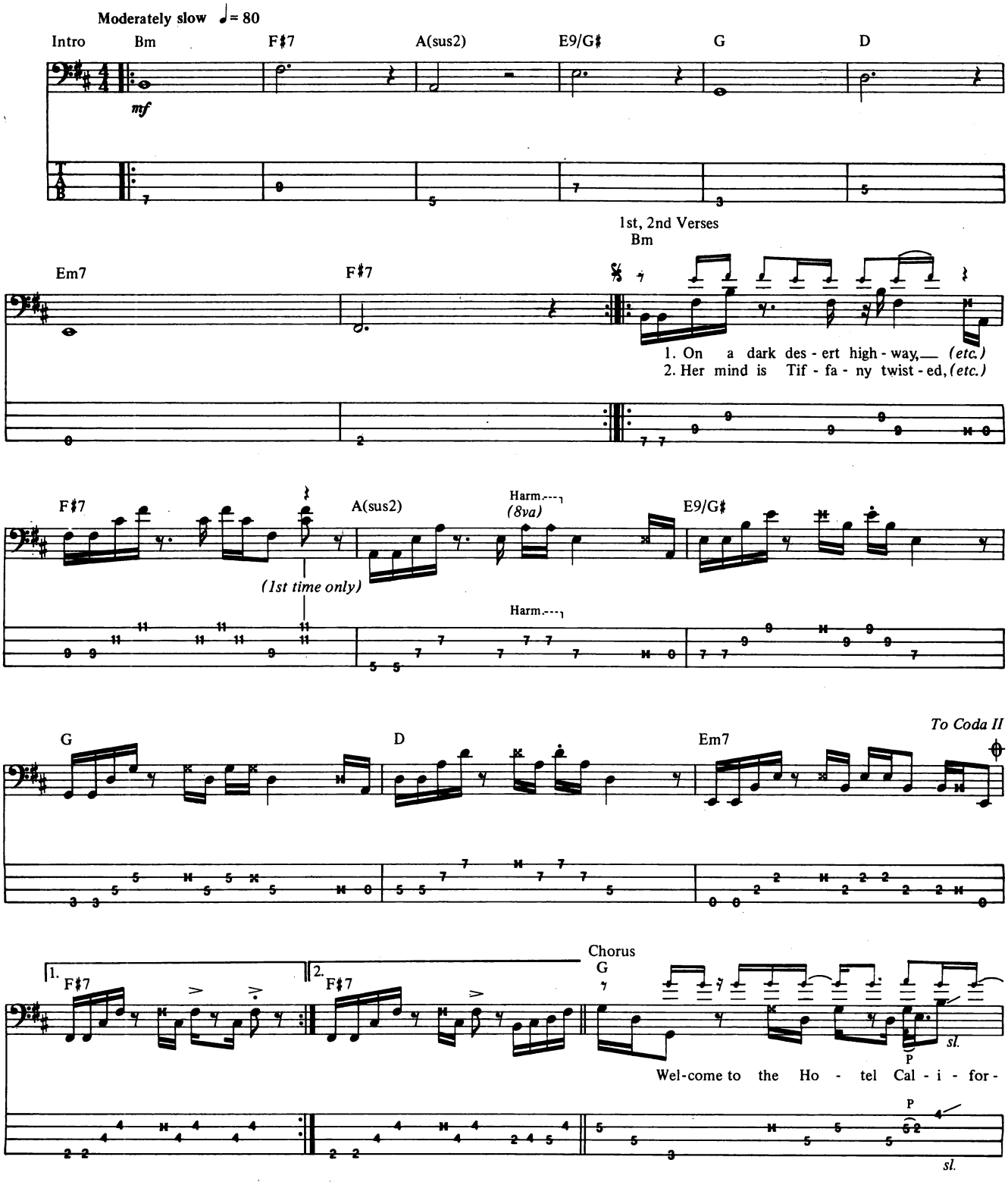

E9/G♯
Gtr. VII
sl.
Full
G
Gtr. VIII
D
P
Em7
F♯7
w/Riff D (till fade)
Bm


Asus2
E9/G♯
Full
G
D
Em7
F♯7
Repeat and fade

BASS LINE FOR

HOTEL CALIFORNIA

Words and music by
Don Felder, Don Henley
and Glenn Frey



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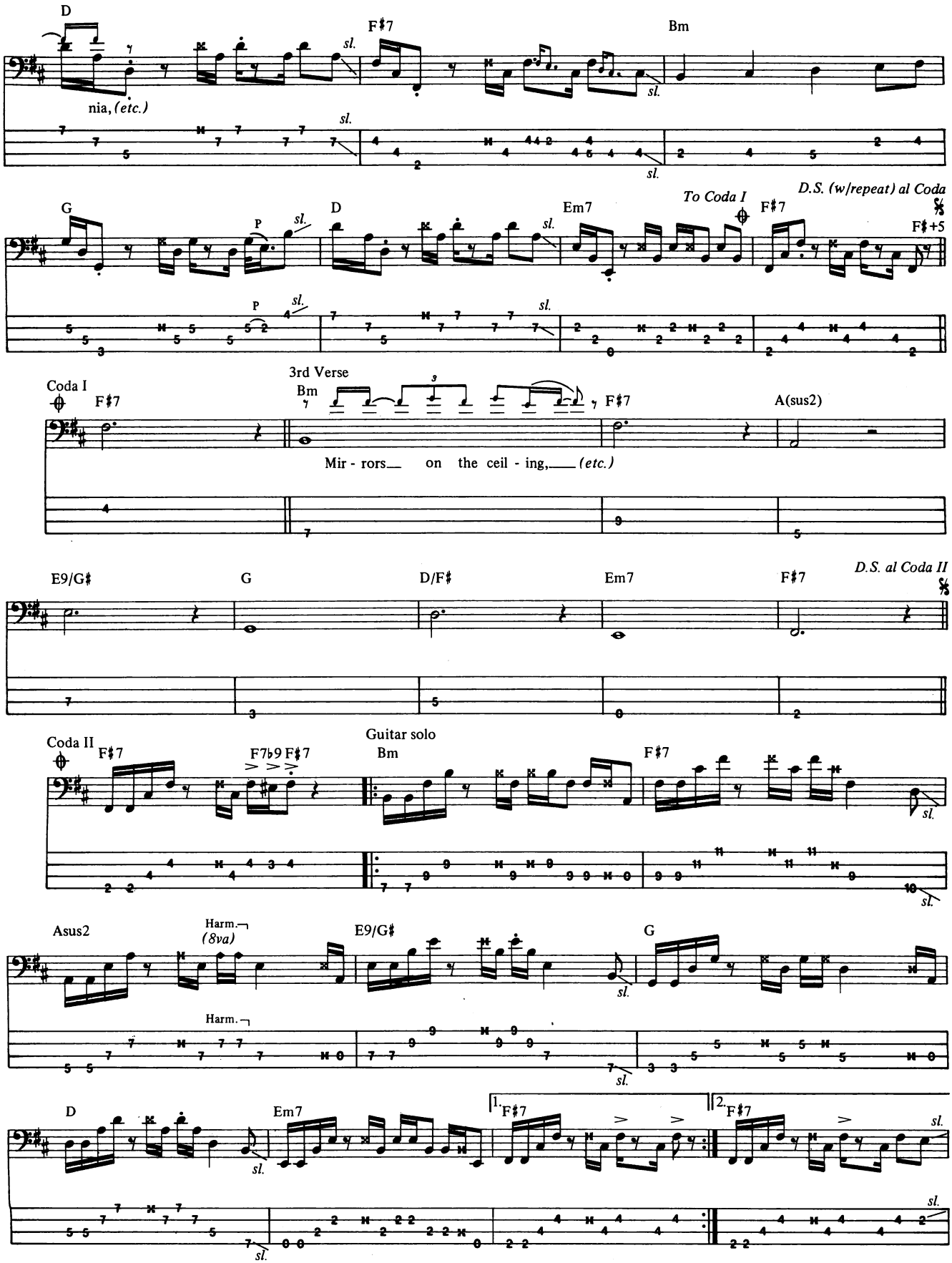
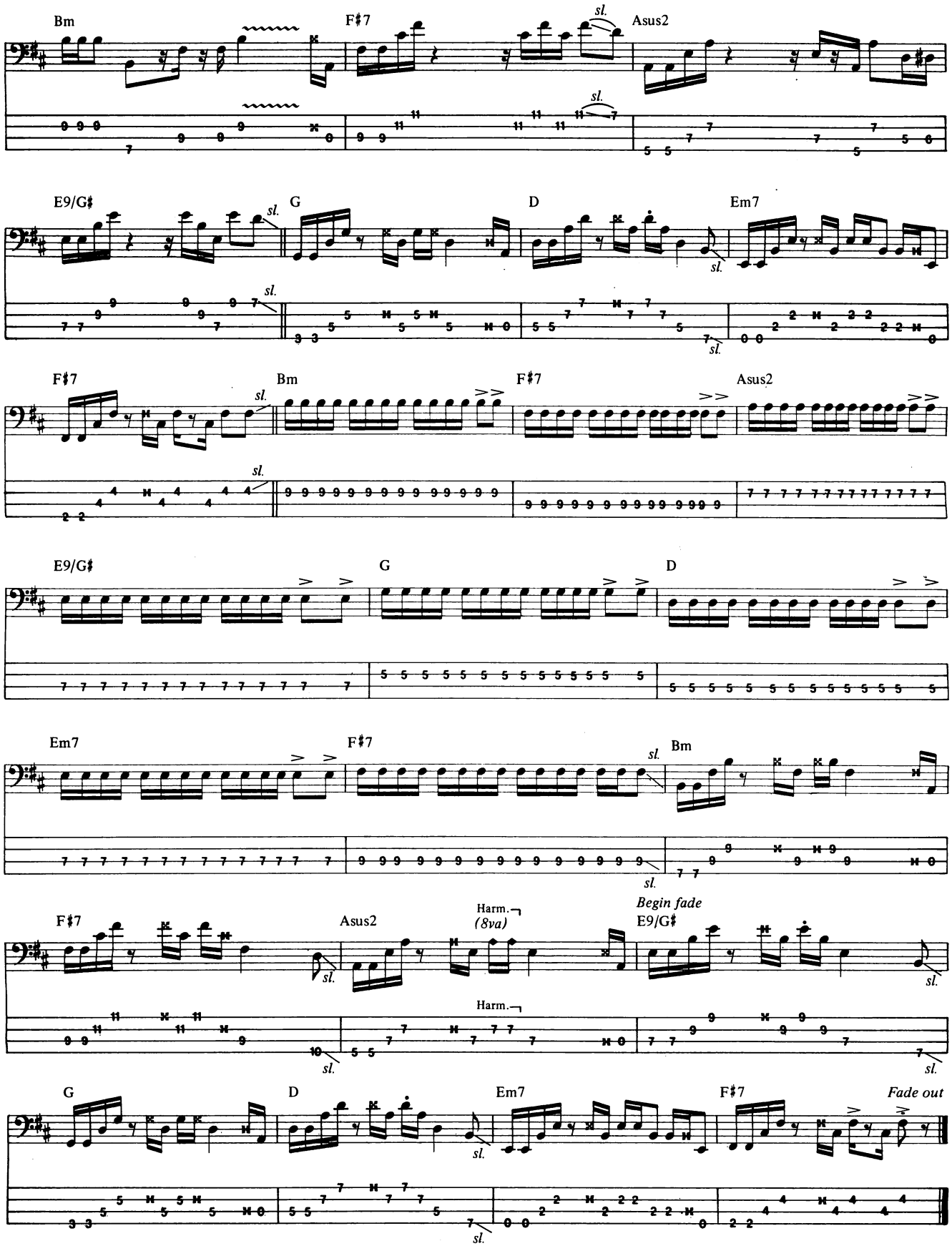

D
F♯7
Bm
nia, (etc.)
sl.
G
P
D
Em7
To Coda I
F♯7
D.S. (w/repeat) al Coda
F♯+5
Coda I
F♯7
3rd Verse
Bm
F♯7
A(sus2)
Mir - rors on the ceil - ing, (etc.)
E9/G♯
G
D/F♯
Em7
F♯7
D.S. al Coda II
Coda II
F♯7
F7♭9 F♯7
Guitar solo
Bm
F♯7
Asus2
Harm.
(8va)
E9/G♯
G
D
Em7
1.
F♯7
2.
F♯7


Bm
F♯7
Asus2
E9/G♯
G
D
Em7
F♯7
Bm
F♯7
Asus2
E9/G♯
G
D
Em7
F♯7
Bm
F♯7
Asus2
Harm.
(8va)
Begin fade
E9/G♯
Harm.
G
D
Em7
F♯7
Fade out
sl.

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GIT™

24 THURSDAY APRIL

8:00
8:30
9:00
9:30
10:00 BILLY SHEEHAN Counseling Rm C9
10:30
11:00 COMPUTER LAB Eartraining Sight Reading
11:30
12:00
12:30 LUNCH (SIGN UP FOR DEMO RECORDING)
1:00 SUPERCHOPS VIDEO
1:30
2:00
2:30 ROCK PERFORMANCE
3:00
3:30 SEMINAR
4:00 w/ Al DiMeola
4:30
5:00
5:30
6:00
6:30 VIDEO CONCERT
7:00
7:30
8:00
8:30

FRIDAY APRIL 25

Jam Session at the Whisky 10pm

10:00 FINGERBOARD HARMONY
10:30 PRIVATE LESSON
11:00
11:30 SINGLE STRING TECHNIQUE — Paganini · Part 3
12:00
12:30 BLUES/EARLY ROCK
1:00
1:30 LUNCH
2:00
2:30 JOE PASS - open Counseling
3:00
3:30 MUSICIANSHIP VIDEO
4:00
4:30 REHEARSE FOR DEMO
5:00
5:30
6:00
6:30 SATURDAY
7:00 BEACH!
7:30
8:00
8:30

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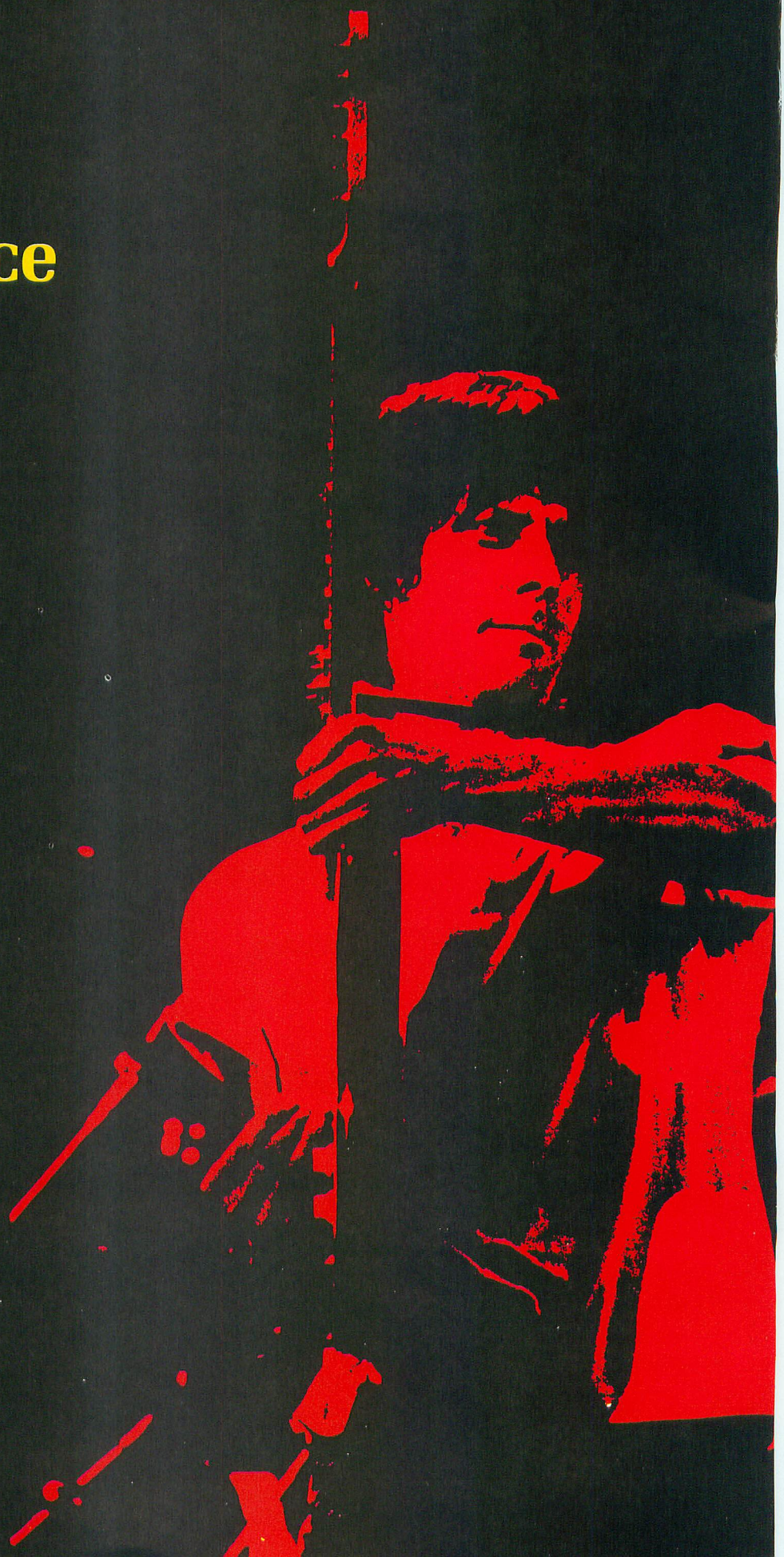
Jeff Beck & the Art of Reputation Maintenance

In England, in the late 60s, three British guitarists and an American expatriate reinvented the blues and forever changed the sound of music. Playing with John Mayall's Bluesbreakers, Eric Clapton was dubbed a god for his unearthly passion. Jimi Hendrix lit the scene with pyrotechnic brilliance and cast a shadow long enough to touch guitarists 13 years after his death. Jimmy Page was the mystic man of Led Zeppelin, inventing and then charting the future of heavy metal. Jeff Beck was the original flash guitarist, combining a mercurial technique with a fun house sense of humor and a stunt man's sense of daring. (In **GUITAR**'s effort to gather lists of indispensable albums from a variety of todays guitar greats, no single album comes up as often as Jeff's **Blow by Blow.**)

While Clapton's fire largely died after *Layla*, and Page works his wonders these days mainly as a producer, only Beck reclaims the guitar crown with each new album release. Unfortunately, he makes us wait for these new albums. Since '75 he has released only four albums under his own name. A confirmed car fanatic, Jeff tinkers around with friends, notably drummer Cozy Powell and the reformed Vanilla Fudge, while waiting for his own musical muse to strike.

Though his vocal bands contain some fiery, tough rock and later R&B fused playing, this article concentrates on Beck as a guitar player.



Ebet Roberts

The Instrumental Years

By John Tobler & Stuart Grundy

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An American journalist once described Jeff Beck as having an oversized heart and soul, which elevated him above most other guitarists. He placed him in the same league as Beethoven, Shakespeare, Da Vinci and Chaplin. While such comparisons may seem overblown, Jeff Beck's guitar playing on an inspired day is superior to that of any of his peers. . . .

By 1975, Jeff had resolved to return to making albums on his own account, for which he called initially on Max Middleton, who had worked on the two Lps prior to **BB&A,** and was originally going to be a member of that band as well. "Max is cool in every way, he understands," said Jeff. "He helped me no end with **Blow by Blow,** writing some of the material and getting other players. He just dug out these session men who were most suited to what I wanted to do, like Richard Bailey, who's a superb drummer. He was about eighteen years old, and to play like that was unbelievable. They were all into the idea of a totally instrumental guitar album, the sort of thing that had probably been bandied around by a million guitarists but never actually done.

"I'd also started to be influenced by Jan Hammer, and I was starting to become more fruitful musically. I wasn't as afraid of my playing as I had been. I couldn't stand the sound of my own playing at one point, because it started sounding like the guitarists I'd been complaining about copying me. I was like a copy of a copy. But then I heard Jan, who's such a positive player and so prolific and brilliant in every way that my ears were soaking it all up, and I suddenly realized there was more in me than heavy rock, or whatever it was called at the time.

Another thing about **Blow by Blow** was that George Martin was the producer. That happened through a process of elimination. We had guys wandering around with a joint in one hand and a Samsonite case to look important, in the other, doing the mashed potato during the session. Eventually, all we wanted was a level-headed, staid sort of guy to say when he thought the playing was awful and that he liked this and didn't like that. I wanted somebody positive, a guy I could respect, and when I met George at a preliminary meeting, I just loved him straight away because he was such a great guy, even though he was way off the beam as regards the musical direction. He said, 'Jeffrey, I think we ought to have some material and then I'll know better what you want.' Straight away he was willing to listen to something he'd never heard. He hadn't decided what sort of record it would be, and nobody knew what was going to happen, almost until the time they printed the sleeve."

This was also the Lp on which Jeff first used the voice tube, which in simple terms is a method of intercepting the sound from a speaker and distorting it vocally so that the impression is given of a synthesized voice. "I started using that in '71 or '72, and finally dropped it because it's only a trick or a toy, and I didn't want to be labeled as the guy that makes that funny noise with the tube in his mouth," said Beck. "It's a mind-blowing sound when you've never heard it before, and it gets your attention for a few seconds. I'd thought it was just for use with keyboards, but then I found it could be used with anything, and I used it right up to the time of **Blow by Blow.** I thought it would be a great little novelty to use it on those few lines in the middle of *She's a Woman.*"

Two other notable tracks on the Lp, which was certainly Jeff's best-seller of the 70's, peaking at number 4 on the American Lp charts, are *You Know What I Mean* and *'Cause We've Ended As Lovers,* which is dedicated to another guitar player, Roy Buchanan.

"*You Know What I Mean* speaks for itself and covers the whole concept of the album, which was a blow, all musicians playing together in the studio. It was like a kind of spectrum, which was the title of a Billy Cobham album, and kind of what I wanted to do. Apart from one or two specifically written pieces of music, it's all blowing on the album, soloing, but so good that it sounds like it was written out."

Around this time, an oblique approach to Beck was made by the Rolling Stones, who were attempting to replace the departing Mick Taylor, a position eventually filled by Ron Wood, who, ironically, had been Jeff's bass player in the **Truth** days. Woody subsequently discarded his bass in favor of a six-string guitar.

"I'd just done a double headliner tour with John McLaughlin, which was most enjoyable, then I had this bizarre request to play on the new Stones album," Beck related. "For some reason I was going through a period where I could hear *Brown Sugar* a lot in my head, and that encouraged me to think about playing stuff like that and gave me this image of what I might sound like playing with the Stones. But I didn't really think for a minute that they might ask me to join—well, perhaps deep down at the back of my mind. But they did. After I got to Holland, which was where they were, we didn't do anything for two days. The road manager was drinking Glenlivet and getting plastered at lunchtime, and I was waiting to play, but nothing was happening. Mick (Jagger) was moodying it somewhere else, and they were all stuffed away in this hotel, with all these oiks hanging around outside saying 'You the new Stone, eh?' I was going 'What? No, no.' Then I was summoned up to the bar where Stu, the road manager, was holed up, and he said, 'I don't know if you realize what's going on, but we're going to be recording. I said, 'I knew that, let's get on with it.' He said, 'But on top of that, you prat, they want you to play for real, in the Stones.' I thought 'Oh boy!' Now this is in no way disrespectful to the Stones, because I really like them, but for the next few hours, the sudden realization that I might be a Rolling Stone frightened the hell out of me.

"So Alan, my accomplice, and I spent three hours compiling this letter to pop under the door, and we got the next plane out after having played. I was a bit annoyed, because when we actually did play, there were all kinds of people wandering around with wierd looking wires and tape recorders and things, and about 6,000 guitar cases all stacked up, which I thought must all be Keith's, and there were about fifty guys hovering about and a guy with an American accent. I thought 'Oh, Jesus, I'm auditioning for a job in the Rolling Stones.' "

Following the success of **Blow by Blow,** Jeff once again used George Martin to produce his next album, **Wired,** released in 1976, which was actually closer to a jazz Lp than anything else. "I suppose even **Blow by Blow** was too, but I've never been one to categorize things—I just treat what I play as music, and I know what I like to hear," Beck explained. "Even if a threadbare piece of music is played to me, I can hear things I'd like to add to it. It's just the way you're influenced at the time, and on reflection, when you listen to **Blow by Blow,** there is quite a lot of true jazz there, although I didn't hear it that way at the time. It just seemed to me like we were playing and blowing. With **Wired,** we lost George even further, and he said to me, 'I had to stand on tiptoe to understand what you were trying to do.' But then he's the guy who was responsible for the Beatles, and that's why I wanted him, because he was so open to new things."

The personnel on **Wired** was slightly altered from **Blow by Blow.** Still including Max Middleton and Richard Bailey, it also featured Jan Hammer and John McLaughlin alumnus, Narada Michael Walden. "Michael was Billy Cobham's replacement in the Mahavishnu Orchestra. He wrote a track on **Wired** called *Love Is Green.* He used to psych me out from the side of the stage when my band was doing its set at the time when he was with McLaughlin. He'd grab me and say 'You're just a softie.' I'd say 'Piss off, I'm not—I'm tough.' He'd tell me I was soft, and that he was going to write me a beautiful melody, and he'd go off into all this greasy stuff. But you have to love him because he's a great all around musician who can play great drums, great clavinet when that was popular, and good old honky tonk piano."

While Jeff admired Jan Hammer's playing, Hammer tended to dominate everything when he appeared on Jeff's records, although one track on **Wired** where Hammer was happily absent was the Charles Mingus song *Goodbye Porkpie Hat.*

"Cozy (Powell) gave me a tape of that, played by McLaughlin on an acoustic guitar, with him overdubbed over himself on this knockout tune, a really classic blues thing. I was noodling around with it, playing the melody, and Max asked what it was. When I told him it was Mingus, he couldn't believe it, because he loves all that. Then he sneaked off and learned the chords without me knowing, and asked me to play the melody. It was one of my favorite

Vinnie Zuffante/Star File

Andy Fairweather Low, Jeff Beck and Eric Clapton performing at the Ronnie Lane Benefit in London

blues songs, because it had that very strong melody and very expansive chord sounds, but still had an open solo you could just blow on."

Immediately after the release of **Wired** in June, 1976, Jeff embarked on a tour with Jan Hammer's group which eventually lasted a year, predominantly working in the United States. The combination eventually turned out not to have been conceived in heaven. "I had to make some money, so I went to America to make it," Beck conceded. "Jan had a band but no market, and I had a market but no musicians, so it would have worked out really well, but it was a total balls-up really. We got away with it in terms of shows, but I couldn't believe how I misjudged the role he was to play. Not musically, because his playing is superb, and if he fell on his arse on a piano, it would come out a magnificent chord. He's that sort of bloke. But I couldn't believe how he wanted to grab the whole show. It started with him opening for me, doing two numbers as a warm up, one to balance the PA and the other a real steamer. Then I'd come on, and one of his songs, *Darkness,* would lead into my thing, which was a nice opening for the show. But every night it was a little bit more, until he had fifty minutes, and people were saying, 'Is Jeff playing or what?' And when you've got an irate Beck freak in the first six rows, you've got bad trouble. It was embarassing, because there was this amazing music, but nobody wanted to hear it. About half the time, they couldn't handle it and wanted me right away, but Jan would go waddling about with his bloody electronic stick, and nobody could talk to him. Then one day we had to have a meeting to tell him that he could do what he liked in his half hour at the start, but after that, he had to back me. Later we had a mother and father of a row, and he realized it was all going to be over, although he wanted the tour to go on for the whole year. So we completely revamped the set with a lot more of my stuff, and after that it was great."

One more permanent memento of the tour was a live album recorded towards the end of the tour. While all true Beck fans probably own a copy, this is possibly the least essential of Jeff's albums. He began to work on his next Lp in 1978, although it would not be released until 1980. "I was looking for players again, and Jan Hammer was one of the first people. Despite the fight we had, I still couldn't get away from his influence, because I was so impressed with the way he plays his Moog. He asked if we could play together again, but I told him I couldn't go on the road until I had an album out. So he wrote me four tunes and sent them over on a cassette. At least two of them were knockouts, *Star Cycle* and *You Never Know,* but we really had to force it recording them, because Simon (Phillips, Jeff's latest drummer) wasn't happening on those at all at the beginning. You have to understand the way Jan writes to understand the whole thing as an entity. Jan came over to record with Simon and I, and we had a whole album, about seven or eight tunes, but I decided against doing that on principle, after what he'd done to me, because all the tunes were his. So we just took the best three, and then had the problem of finding other material,

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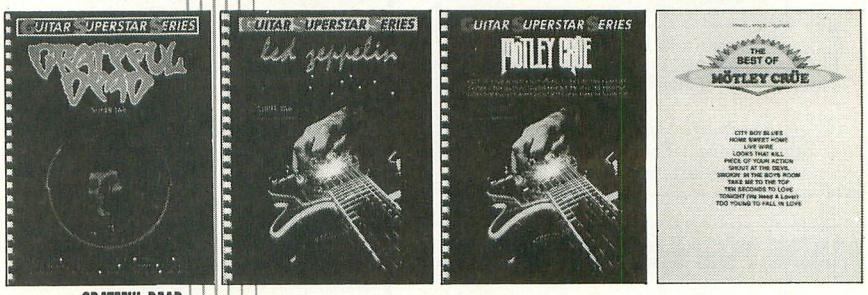

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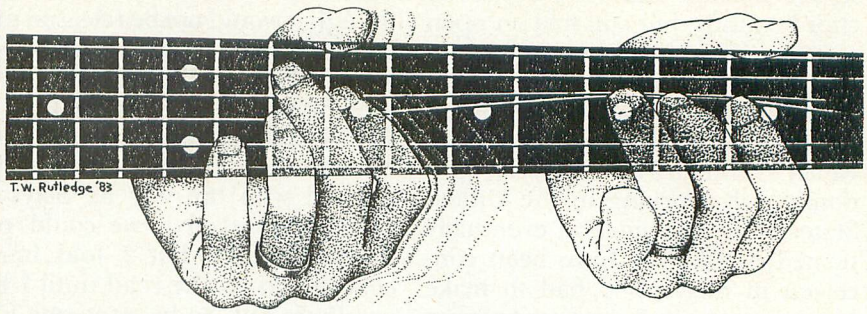

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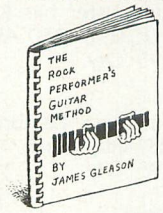

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which took a long time.

"Meanwhile, I toured Europe and Japan with Stanley Clarke, Simon and Tony Hymas, who I found through old Uncle Max (Middleton) again." Tony Hymas had played, unpredictably enough, with the Ballet Rambert and had also worked previously with Simon Phillips on a Jack Bruce album, and even more incongruously, had helped to write the theme music for the TV cartoon series **The Mister Men.**

"When I found that out, I nearly . . ." Beck laughed. "Then I was whistling it while I was working on my car. Bloody tune! I'm going to do a heavy metal version of that! But after I got Tony, I was then stuck for material and also for a bass player. If we could get a guy from the states to come over they only wanted to come for a day or two. So eventually we got Mo Foster in to finish the album, and it was a pleasure to work with him. He also came on the last tour, when I played in Britain for the first time in eight years. I was very worried beforehand, but it thrilled me the way the audiences listened. You could hear a pin drop between numbers."

The album in question, **There and Back,** was certainly Jeff's best in some time. While one side contained material predominantly written by and incorporating Jan Hammer, the most intriguing track on the album is *The Final Peace,* a duet between Jeff and Tony Hymas with no other instruments save guitar and keyboards.

"That's a freak, a complete and utter freak. Tony's got a keyboard synthesizer which he can program to sound like a really superfine orchestra, and when you get that without anybody else there, just one guy, you get a totally different feel. He was playing it in my front room one day, and he said, 'Look, I've got this lament type thing that you could play on, but I'm not going to tell you the melody. I just want you to listen to the chords and blow all over them.' Which was what I did. We started to put it together, but when it began to sound really good, he insisted that we stop and leave it until we got into the studio. And that's what happened. We did it in one take. It was just a locked in mental thing between us. I had no idea what he was playing or what key he was in. I just followed him, and he'd pick up from a phrase I'd finished with, and we went on like that."

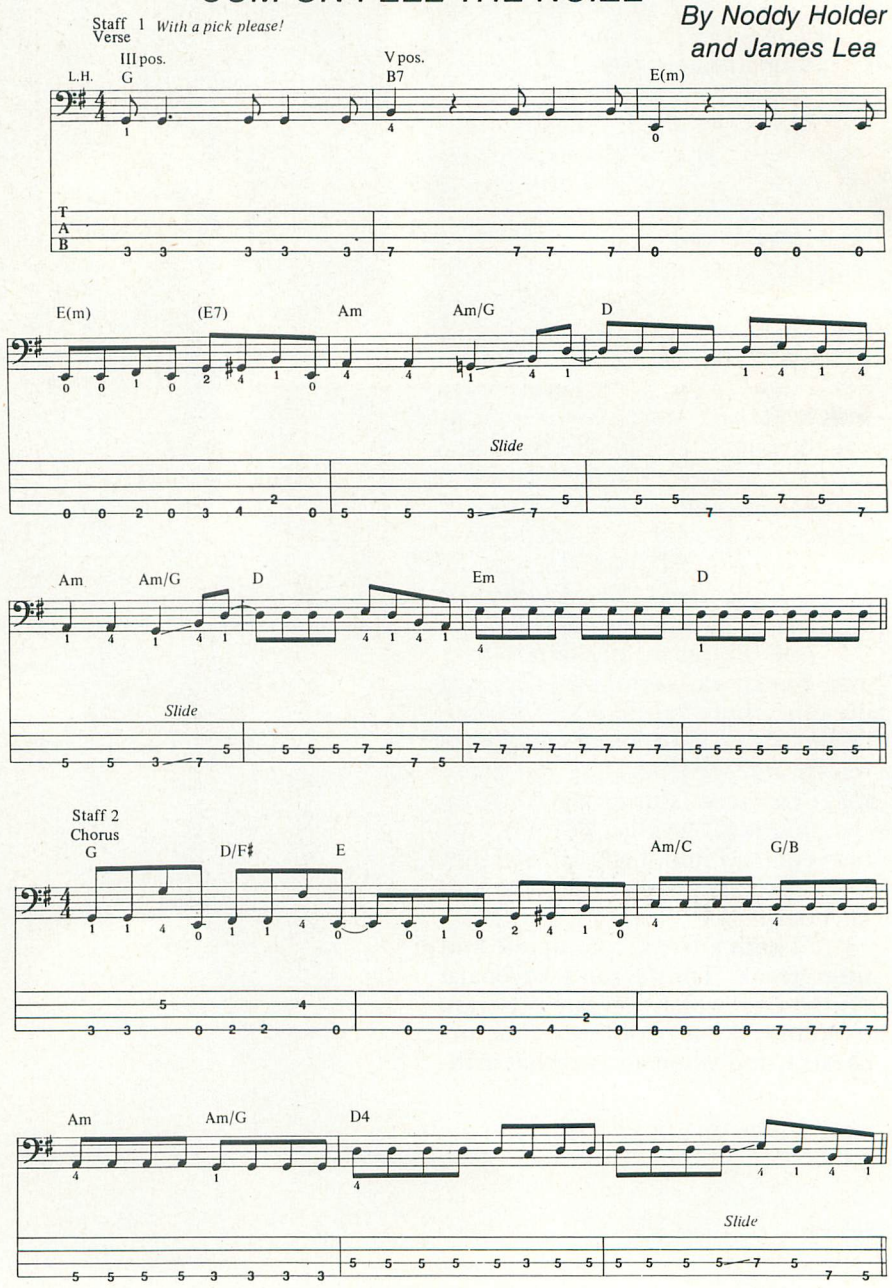
Such an explanation could never do justice to the quality of the track. Equally good, although in a very different way, is *Space Boogie* where Jeff's playing verges on the demented. "I had about fifty tries at soloing over that," he admitted. "Probably because the track was just bass and drums, and when you play that high-speed stuff, you have to be totally involved, and the sound has to be around you. You can't just play to a couple of dumb-looking speakers, although I had to in the end. You need to be in the mood for that kind of stuff, be angry, get that kind of naughtiness going and then let it out. I generally feel fulfilled after I've let off steam that way, but sometimes you don't get enough out, and you have to beat somebody up or get drunk.

"I'd have been locked up long ago if I hadn't had a guitar!" he said. ■

Bass in the 80s

CUM ON FEEL THE NOIZE

By Noddy Holder and James Lea



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by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, *is available from the Amsco Music Publishing Company.*

I'd like to start off this month's column by reminding all you guys and gals that you've gotta keep an ear open to *all* kinds of music. Everybody's got fave groups and we've all got our favorite bassist and opinions on who's THE hot guitarist this year. But don't make the mistake of a lot of musicians make by isolating yourself from sounds that don't knock you out on first listening.

It happened to me the first time I heard this Quiet Riot record, *Cum on Feel the Noize.* I was in Seattle with Hall & Oates, holding a bag of volcanic dust from Mt. St. Helens, which some thoughtful radio promoter had left in our hotel rooms. G.E. Smith had his blaster tuned to this heavy record; he was groovin', I was not. It sounded like noise! But a few months later, at home, after watching Quiet Riot's **Metal Health** album zoom up the charts, I gave it another listen, and realized these guys were rockin', and this bass line has something to say.

The tune is pretty straight-ahead, verse and chorus were similar, give or take a few chords. But a little lick that Rudy Sarzo did on the Em (E7) chord in measure 4 (staff 1) got me

goin'. It's an eighth note run off that E chord, which sets up the Am in the next bar. I think it's hip because it shows how hard rock players are borrowing ideas from synthesizer players and adapting them to a heavy metal format.

The first thing this riff reminds me of is Michael Jackson's *Billie Jean.* For those of you who remember the *Peter Gunn Theme* or *Batman Theme,* there are some similarities there as well. I've even noticed similarities to the line I play on the Hall & Oates record *Say It Isn't So.* All of these lines have that eighth note pump. The intervals are close together, so the line doesn't jump out at you, but it subtly moves the record along. I like that.

The second riff which caught my ear was that octave "thang" Rudy does in the first bar of the chorus (staff 2) which adds a real "hook" to the chorus. Using this octave idea, you can see how easy it is to come up with some other heavy sounding bass riffs. Remember *My Sharona?* How about the original hard rock heavy Gibson-E.B.O.-through-Marshall-stacks sound of Cream bassist Jack Bruce? Go dig up *Crossroads.* Forget about Clapton's brilliant guitar solos and give a listen to the original hard rock master of the bass guitar.

The moral of this story is, don't listen to a new record just once and cop an attitude. Give it a chance. There's bound to be something there you can use, even rip off, for your next heavy bass line. Keep rockin, and I'll see you on MTV. ■

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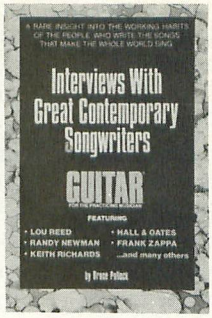

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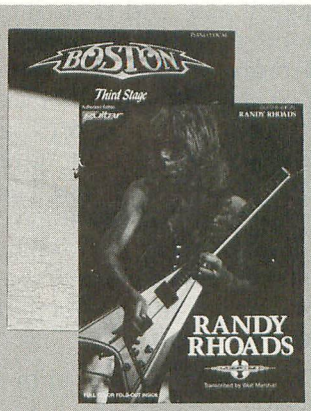

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Halen.

GUITAR spoke with Steve about the evolution of his guitar style, his approach to songwriting, his days with Yes and the formation of Asia.

G: Do you recall when you knew you had your own style?

STEVE: I'd always wanted to have my own guitar style, but other people said I had one before I was aware of it. I remember thinking: Are you sure I have my own style? I wasn't so sure. In 1968 I was in a band called Tomorrow when I realized there were things I did that other guitarists didn't do. I've always enjoyed not using the ordinary guitar licks, for instance. For a long time people played blues guitar. Although I like playing blues guitar, you don't hear me playing many blues phrases. In some ways it's a question of finding the most obvious things I play and then digging in around them to be more unusual and more original. I'm not limited to just one instrument. I've played a bit of mandolin, the koto and some steel guitar, because the guitar isn't always enough for me. I also use them because I may not have found the right guitar part. When you don't know what to do, sometimes it's easier just to do something completely different.

G: Do you have an approach to soloing?

STEVE: I certainly like to know the changes. I like to immediately establish something when the guitar enters. It can be a tune or a theme, but I don't like to wander in without confidence. In *Heat of the Moment,* when we get to the back chorus with the solo over it, I could have come in and improvised. But I came in with a tune. Something usually comes to me to start off an idea. The real test is in developing that idea. I also think about the climactic approach. That's why I don't hover in the same area of the neck for too long. I don't think it gives my playing enough scope if I sit in one area of the neck.

G: Do you have a problem editing yourself?

STEVE: There have been times when I've played more. A lot of it has to do with the balance of the music itself. I can remember times in the early to mid-70s when I was considered too fast and flashy by the critics. I disregarded them. I was just going along my own little course, which I was happy to do. We had so much going on in Yes that I daresay I was overplaying because everybody else was also doing it. That's what made the production a lot harder with Yes than with Asia.

G: Have you ever thought that you may never play the Yes material again? A whole chunk of your musical career is gone.?

STEVE: Some of it Yes never played again. In time I'll be doing things that recapitulate my career. I'm sure I'll do a couple of songs from Yes. Let the others play bits of Yes. For me it lives in a different world now.

G: How do you feel about Yes getting back together?

STEVE: I have mixed feelings. It's a bit like putting a mask on. It depends on whether there is a creative rebirth. I wouldn't want it to sound like the old Yes. It's too easy for them to do that. They will need something musically exciting.

G: What do you remember from those days?

STEVE: Time and memory change things greatly. I think of Yes in '72 and '73 with **Fragile** and **Close to the Edge.** That's when we reached our highest point with the best intentions. I would also say those were the definitive band members. I remember when we recorded *Roundabout,* that we thought we had made one of the all-time epics. Jon Anderson and I wrote that in Scotland. It was originally a guitar instrumental suite. You see, I sort of write a song without a song. All the ingredients are there—all that's missing is the song. *Roundabout* was a bit like that; there was a structure, a melody and a few lines. When the Americans wanted us to edit it for a single, we thought it was sacrilege. Here the song was so well-constructed and quite over the top—but in the end we had to edit it. The song did very well. In fact Jon and I won an award for it in 1972.

G: What did you do in the interim between the breakup of Yes and the formation of Asia?

STEVE: There was no interim. As soon as things went sour in Yes, I got this together. It was low profile. I was just feeling around to see who was available. John Wetton and I played with a few other musicians (Simon Phillips was originally considered for the drum spot) and picked the best of what we had. We didn't have a supergroup concept in mind when we formed Asia. It just happened that the quality of the musicians I needed and wanted to play with were of this ilk.

G: Are you a better guitar player now than you were five years ago?

STEVE: I would like to think that after 25 years my technique is very good. Now it's more about who I am and what I want to do with it. I'm not saying I know all there is to know, because I don't. I do hope my technique will continue to improve, but it wouldn't worry me if it didn't. There's a great deal more I can do with what I've already got. What I look for now are certain leaps. For several months I'll be at what I call the normal standard. Then one day I'll think of a shape or some way of moving on the fretboard that I hadn't thought of before, and that will start a leap.

For example, side three of **Topographic Oceans** was my 1976 leap. I went from thinking that I shouldn't play certain cliches, to realizing I could twist some of them in different positions and related keys. There were intense sections on that album where I went back in and made my playing less jazz and more rock 'n' roll. Sometimes a lot of notes don't work well in rock music.

A small leap that I'm doing now has to do with clarity. I'm able to think clearly about what I'm actually playing. When I let myself go, I can wander off into the dark corners of music. At the same time I can relate to what is needed. It's like hearing any piece of music and knowing I can play on it. I expect myself to be able to do that with anybody now. It's a basic talent that I want to keep very much alive. I think I lost that feeling of total flexibility at the end of Yes.

G: Are you a heavy practicer? I'm talking about practicing what you can't play?

STEVE: I'm not studious in that sense. I find progress happens through discovery, not through that

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sort of discipline. I obviously know the value of learning scales and chord inversions. That's how I originally started on the guitar. I enjoy the instrument. I don't look at it as a work piece.

G: Do you ever sit down just to explore and discover new sounds?

STEVE: If I'm going to practice or rehearse with other people there's got to be a certain amount of sounds at my disposal. Whether I'm at my home 8-track or in a real studio, I overdub in the control room. That way I play a competent role in developing and contributing ideas to my guitar sound. So yes, I do look for all the tools of the trade. How the guitar sounds fit in is very important. I also use sounds that are not always musical. I never lock up a song and say it's only just music. I tend to think about the sound and what I can do with the guitar besides building the musical structure.

G: A moment ago you mentioned writing "a song without a song" can you elaborate on that?

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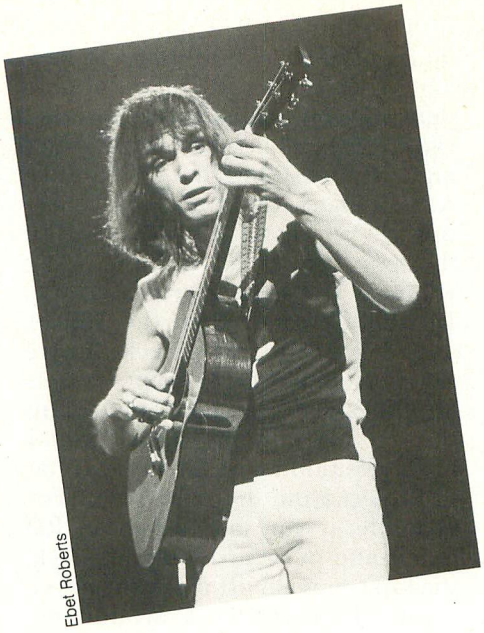

Ebet Roberts

STEVE HOWE: "I'd always imagined that a player's sound was synonomous with their guitar. Now I know that it doesn't matter which guitar I play, it sounds like me."

STEVE: I develop particular sections before I nail everything together. It may be a chorus or a verse, but I know I've got the simple musical idea down. We put the backing track down and I fill in a certain part of the picture. Other parts may still be needed, so I will be looking at either unusual sounds or a part that expresses to me something about the song. Often your experience will guide you through. Other times you've got to use more inventiveness and pursue your idea. Mainly I come up with the right textures and colors. I try not to combine lyrics and music until I've got a substantial idea on either front. I used to write the words and tunes together. That's the way you get spontaneous songs. After doing that for many years I found the songs took too long to write, because I'd become so careful about each arrangement. Then there is the identity thing. You have to sound interestingly different, but at the same time not far removed from the personality that signifies who is playing. I like songs to be different. It's not very ambitious doing an album where all the songs sound the same.

G: What is your favorite composition?

STEVE: Without thinking deeply about it, *The Ancient,* from **Topographic Oceans,** is quite a high spot for me. I never tried to play a piece quite that challenging with a group in the studio and then on stage. When I played it on stage, all the care and gentleness that was required to play it was there. During the first Asia tour I occasionally played that piece and enjoyed it immensely.

G: How do you approach performing a song live as opposed to recording it?

STEVE: Playing on stage has got to be as much like the record as we feel is necessary. Careful consideration has to be taken for how you make the step from recording to playing live. Many groups moan when they make records, saying how great it was in rehearsal. Other people reverse the situation and say they shouldn't have done so much overdubbing. I say if a record is a pleasure to listen to then it's totally irrelevant how it was recorded. In some ways once you start overdubbing you have to do a considerable amount on the track to get it to sound right. On stage there are decisions to make, but the decisions are usually more about sounds than parts. Usually I'll mix up the parts, but as a rule I will stick with the lead. For many years I did a mixture of lead and rhythm. I played in three-piece groups with an added lead singer. We played soul music and before that, Chuck Berry songs. My favorite groups relied on a limited number of people playing with limited technical prowess, but they were tight and exciting.

G: Looking into the future, what would you like to be known for as a guitarist?

STEVE: Virtuoso is a word I adore. It's a tall order and one I attempt

to dream I could fulfill. In my own way I am a rock virtuoso. But I would like to be known in many spheres of music. Rock opens huge doors, but it also closes others. If I could get acceptance and give pleasure to other people beyond the rock world, that would be very nice.

G: What do you think is your greatest strength as a guitarist?

STEVE: I used to think I was changing guitars to find a style. Now I know that it doesn't matter which guitar I play, it sounds like me. I always imagined the sound was synonomous with a guitar and a player. I was relieved when I kept switching guitars and didn't get a different sound. I started to realize that the sound I was making was the sound I make. I can alter and update it, but it remains my sound.

G: Is the Gibson E.S. Artist still your main guitar?

STEVE: Yes, the Artist seems to carry on in that role. There are two or three tracks on the new album where I used a Les Paul. There's also one track which is totally the Roland Synthesizer guitar. I use their Strat copy. On stage I use the Artist exclusively. It's very powerful, beautiful and practical. I do everything on them because I got tired of having to look after, so many guitars that only on some nights sounded right. This guitar sounds right every night. I've customized it with double scratch plates, and the Gibson pickups are very carefully positioned so the pole pieces all get the same volume. The neck is crucial to me. It's slightly wider than the 335 or 445. It's a very clear neck. There are no fret markings except for dots on the side. The most important thing to me with any electric guitar is the positioning of the neck. It has to project from the right place. For example, if you take a Gibson RD guitar and put it around your neck, the top fret is almost past your navel. I can't have the neck around my knees. I started on a Gibson 175 which has a high neck that sticks out a lot. That's what I'm used to, so that's what I need.

G: What about your acoustic guitar?

STEVE: It's a 1953 Martin OO18, which is the same guitar I've played for years. It's a dear old guitar and I don't care that it's got a piece of wood stuck in it. It's very much my acoustic sound.

G: You've been a Fender Twin fan for a long time. Does that still hold true?

STEVE: I don't use Twins anymore. I've gone back to using Fender Dual Showmans. I've got two here in the studio and two cabinets, each with two 15″ speakers. They work better with the high top end of the E.S. Artist. The bass is also more pronounced, while the mid-range takes a loss. For the Asia tour I'll use Twin Reverb amps with Dual Showman cabinets. I also used Marshall and Gibson amps on both Asia albums.

G: Any plans beyond Asia?

STEVE: I'd like to make an instrumental guitar record. Realistically, I can't think of getting it out until something like mid-1984. It's just an idea I have in mind. I've got quite a long way to go before I'm ready. My development now is toward more clarity. I want my playing to have a sense of economy, efficiency and purposefulness. I'm talking about attitude and key thoughts. Clarity comes from not worrying or thinking about music. You cannot be clear if you worry about money or contracts or record company demands. I'd rather think about experimenting.

Jimi Hendrix

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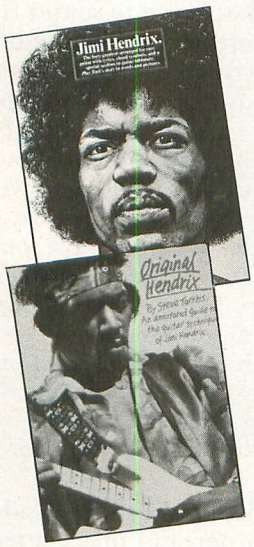

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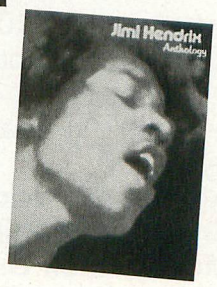

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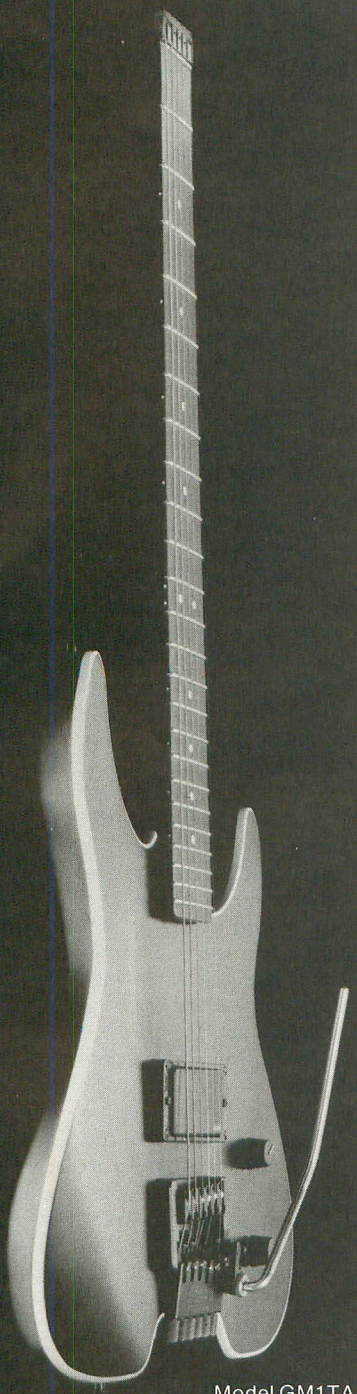

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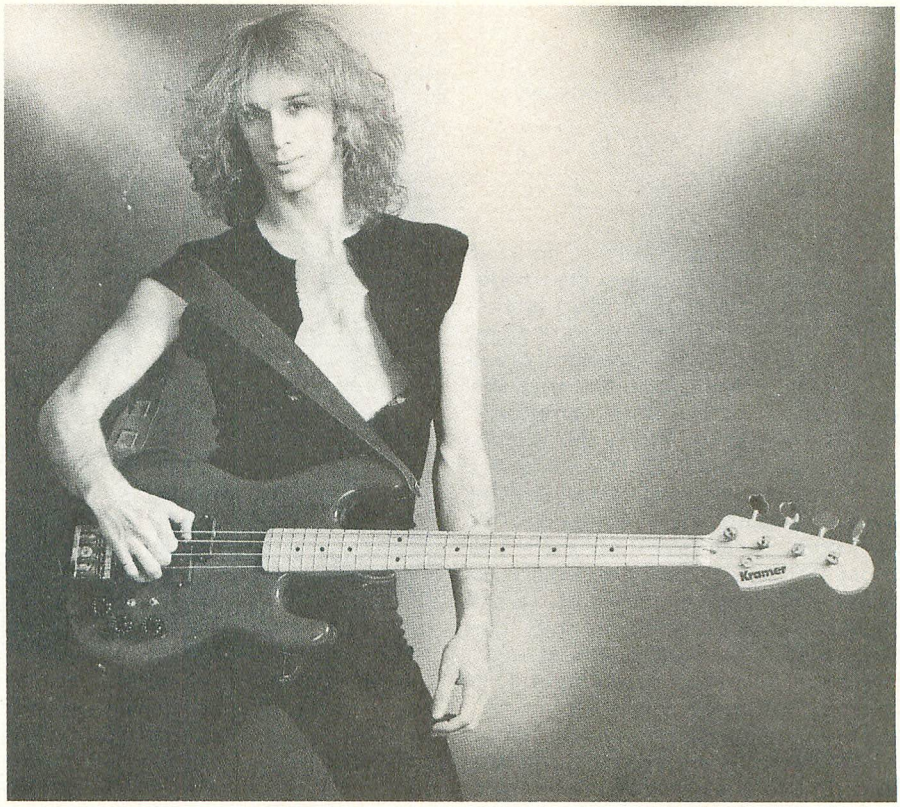

BASS SECRETS

HAND POSITIONS

By Bill Sheehan

One of my biggest secrets is that I consistently hit the strings in the same spot. Where you pluck or hit the string makes a big difference in the sound you get. Ross Valory, from Journey, sounds like he plays very tight to the bridge, as does Jaco Pastorius. They get a very fast, sharp, percussive and wooden sound that cuts through easily.

The average bass player plays in the middle of the neck, like Tim Bogert. I think that's why the Precision Bass style is so popular—you tend to stick your thumb somewhere, like on a pickup. You need that grip so you have an opposite thumb to pull towards. The bassiest sound is close to the neck, like on those old Yardbirds records.

I don't play the strings, I play the pickup. I want a consistent spot for my fingers to touch and the strings just get in the way. If I were not playing the pickup my fingers would overshoot and undershoot. This way, as I hit the pickup, the string hits the exact spot on my finger every time.

The theory comes from standup bass players. They play on the neck and the strings get in the way. Stanley Clarke plays up high on the bass because he was traditionally a string bass player, so he had that technique. When you see him play the electric, his hand is always clinched up tight to his body, mimicking much like he would do on a standup bass. The point of this is consistency and smoothness.

I saw John Entwistle on MTV and I noticed his fingers were all over the place. I was surprised at his inconsistency. His left hand technique was all over the place, whereas my fingers barely move. I think this makes him work a lot harder than he has to. He doesn't need to refine his technique, but if you're not a legend yet you may want to get the most from your efforts. I'm talking about getting the most movement from the least motion. I see many bass players who take their fretting fingers way off the neck. I only lift them up enough for the skin to clear the string. Any more than that and I'm wasting time getting them back down again. This simple idea should improve your speed and smoothness of playing. ■

use jazz chording in a rock context with such an unusually clean tone. The fills with which he often embellished his triad chord progressions were derived from country piano styles (ala Floyd Cramer) in that the ornamental notes were hammered into the chord. *All Along the Watchtower* is an example of Jimi's interest in folk music. He may have liked the fullness and energy of brisk acoustic strumming or it may have been the "folk attitude" that appealed to Jimi's own vagabond nature, but it would be difficult to deny the "Dylanesque" influence in his poetry, lyrics and "chanting" vocal style. This is especially evident in *Watchtower*, a Dylan composition, which fit so smoothly into the Hendrix format, that unaware audiences often credited the song to Jimi (his being the more successful version). But the single largest influence on Jimi was the blues. Delta blues can be heard in *Red House* and *Hear My Train a Comin'*, in which he plays twelve string acoustic with a John Lee Hooker flavor. Although his "hero" was Muddy Waters, his solo stylings were more like other Chicago blues players—Buddy Guy, the "King family" (Freddie, Albert and B.B.)—as in *Voodoo Chile* and *Machine Gun*, where rapid-fire, visceral lead guitar is more predominant.

As so much of the contemporary rock music was blues-based, this approach possibly promoted the importance of the lead guitarist as a primary force in rock music. Every Hendrix solo had blues nuances regardless of whatever else was added. Screaming string bends, a wide range of finger vibrato, pentatonic scale riffing, expressive hammer-on and pull-offs and antiphonal call and response melodic approaches were all components in Jimi's solo style. The characteristic shuffle triplet rhythm phrasing, which is the underlying rhythmical drive that propels most traditional and modern blues, is also consistent throughout his improvisations. And in his own unparalled "psychedelic" style of odd scale combinations and modes, Hendrix fused and transcended all forms of music and musical influences to bring us the "Experience".

MIKE POLILLO

JIMI HENDRIX

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Accompanied by Mitch Mitchell and Noel Redding, Jimi broke attendance records at most every European club and arena in 1966. A record contract followed and, with a series of top ten hits in England to their credit, the trio was invited to perform at the Monterey Pop Festival in 1967. It marked the American debut of the band and the beginning of a musical/social interaction of which Jimi Hendrix became a central figure. The Monterey Pop Festival made history and the Jimi Hendrix Experience stole the show. The standing ovation lasted over twenty minutes, far beyond that which was given to the established headliners.

Hendrix albums sold in the millions and his subsequent U.S. concert tours in 1968 and '69 were standing room only. Among his most notable performances was his appearance at Woodstock in 1969. The now familiar scene of the unaccompanied guitarist soloing in the spotlight, which is a "staple" for contemporary concert-goers, evolved that summer day, when Jimi played the *Star Spangled Banner* a cappella, paving the way for out-front guitar virtuosity on stage. His chart singles were *Purple Haze* ('67), *Foxy Lady* and *Up from the Skies* ('67-68) and *All Along the Watchtower* and *Crosstown Traffic* ('68). His gold albums **Are You Experienced?** ('67), **Axis: Bold as Love** and **Electric Ladyland** ('68) continued to sell in 1969 along with the **Smash Hits** Lp released that summer.

In 1970, following what Jimi insisted was a temporary split up of the Experience—to explore new directions and develop individually, he released the live **Band of Gypsies** Lp, recorded New Years Eve 1969 at the Fillmore East in New York City, with Buddy Miles and Billy Cox. The album's "classic" first side includes *Who Knows* and *Machine Gun*, a song Jimi dedicated "to all the troops fighting in Harlem, Chicago and, oh yes, Vietnam." The song changes at the break, where Jimi stops playing momentarily to turn both stacks of amps up to their limit to produce the screams, bombs and sirens he created with total feedback. At this he was a master, and with the concurrent revolution of stereo technology, Jimi's electronics were perfectly suited for recorded sound.

In live performance, Hendrix displayed an extreme energy and an ability to incite his audiences to a frenzy. Bumping, grinding, playing his guitar behind his back or with his teeth, rubbing the strings across mike stands and amps to get the desired effect at a decibel level previously unreached. The heavy volume and custom effects units were combined to distort through a wall of Marshall stacks. In the hands of a lesser man it might have been an uncontrollable wall of noise, but Jimi was both competent and confident. His primary guitar was a stock Stratocaster, used most frequently by country music guitarists. He was attracted to the single-coil pickups, allowing a less disguised sound with more attack and vocalism, resulting in optimum "personality" of the player. When undistorted, as in *The Wind Cries Mary*, the Strat gave him a clear, bell-like sound, when distorted, it allowed for more "tricks." The list of those who use the "Marshall wall" is now too long to mention, but the stock Strat is still a favorite of such notables as Jeff Beck, Stevie Ray Vaughan, Ritchie Blackmore and Yngwie Malmsteen.

Such is the legacy of Jimi Hendrix. No one since has left the impact or altered the course of rock guitar like the frail black man with the electric hands, who talked to his guitar and made it answer back to a generation and beyond. September 18, 1970 may have marked the end of time for the man, but not the music. His music was tomorrow. ■

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